

New Contests: Scrabble, Picture Puzzles Martin Gardner's Favorite Brainteasers
YUT/OWASAKUT: One Game or Two? Inside a Game Factory
Bridge Exploits Millionaire Contest Results THE CANNONBALL

GAMES

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JANUARY/FEBRUARY

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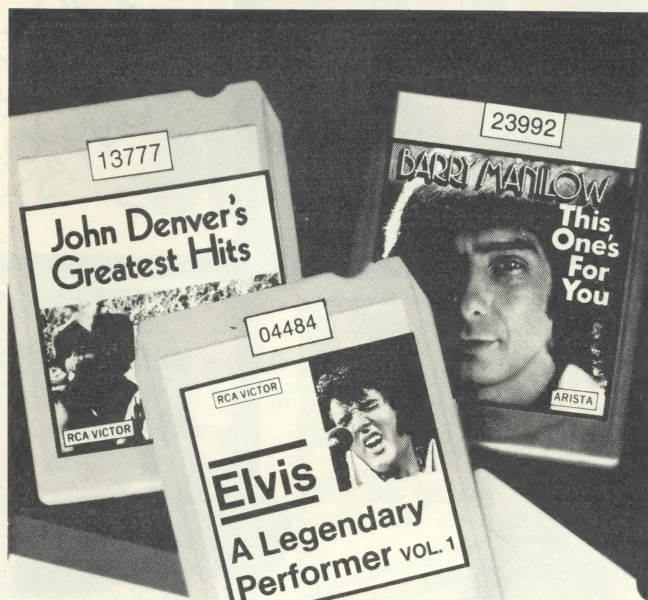
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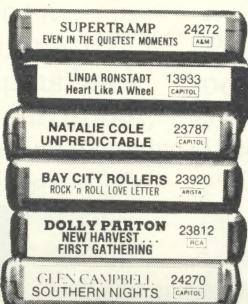
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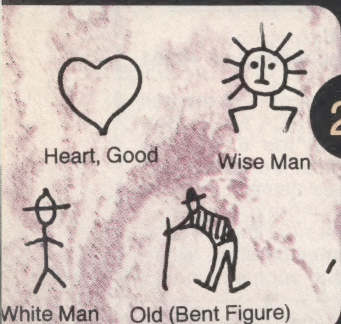
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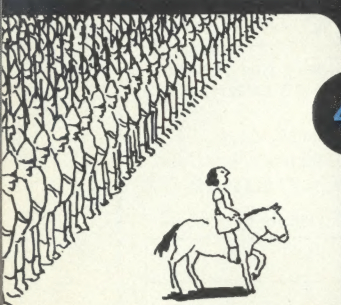


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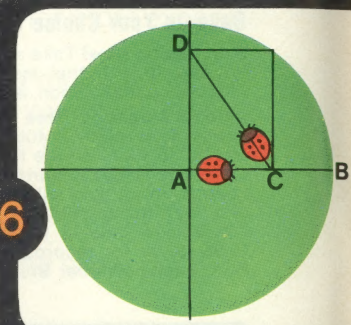
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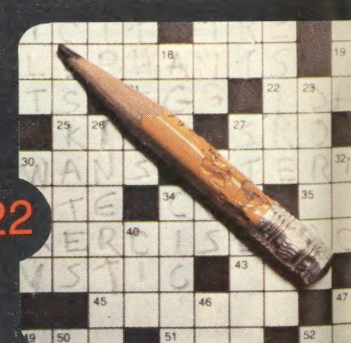
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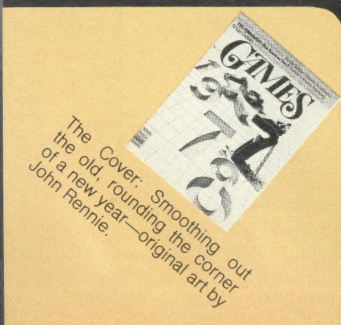
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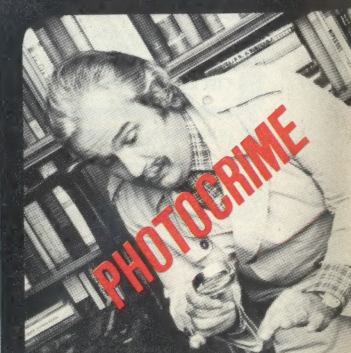


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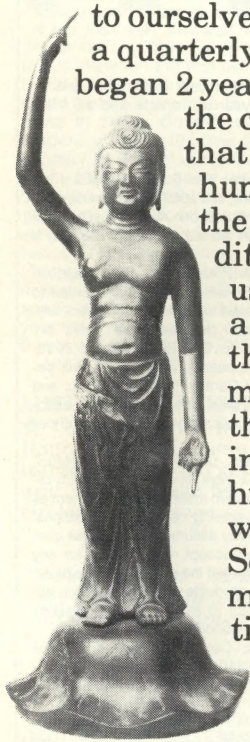
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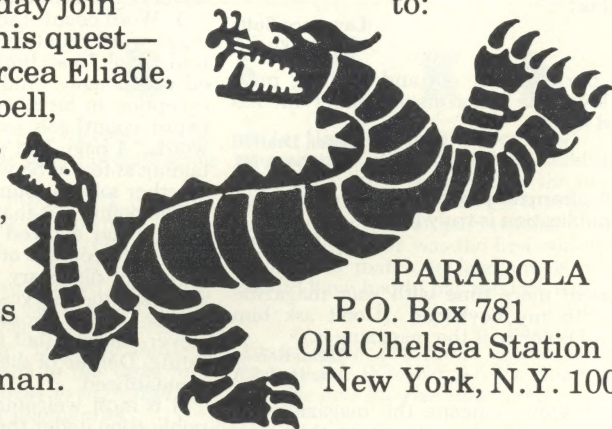


From various backgrounds and disciplines, they explore and throw light on why myths endure so long, and why they still possess such extraordinary power.

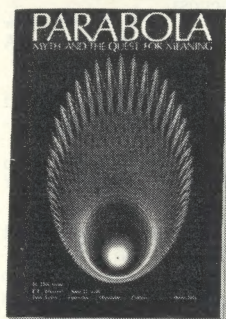
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A NEW QUARTERLY FOR THE SEARCHER OF MEANING.

Why don't you add a letters-to-the-editor column? I'd like to know how other people feel and I'm sure if you let people know, more people will.

David Weiser
Huntsville, AL

Something for everyone and nothing to offend anyone. It's quite an achievement.

Veronica Ott
Mena, AR

Found the first issue laboring and boring. Too difficult. Should be more entertaining. Have limerick contests with last line to be furnished. People who work all day want to relax with fun and pleasant contests, not brain-cracking challenges.

Brian Wood
Columbus, OH

You made the "Eyeball Benders" too easy with written clues. Please omit them.

R.C. Kay
Philadelphia, PA

Compromise. We kept the clues but we hope you'll notice a difference. What do you think?—Ed.

You need to decide whether GAMES is to be a magazine of momentary or lengthy diversion. For my part, I vote for the latter: 2-3 major articles, supplemented with full-page art and extensive departments. If you want a readership as opposed to a looker-ship, include more copy.

L.W. Willis
San Francisco, CA

Best puzzle/game book I've ever laid my pencil on.

Lawrence Butts
Pittsburgh, PA

Even our two-year old and our dog must have loved the magazine as neither one has ripped it.

Paul and Marian Drattell
Levittown, NY

I shall alternately hate and love you, but your publication is truly fun.

M.J. Mohr
Modesto, CA

I've spent more time with your magazine than with my boyfriend. (Don't ask him what his opinion of the magazine is.)

Heidi Roizen
Stanford, CA

When I show someone the magazine, it's hard to get it back again. Once they start solving the puzzles and reading the articles they're hooked. It's almost addictive.

Scott Morgan
Staten Island, NY

You have done an excellent job of breaking away from the typical game magazine doldrums. . . . However, the inclusion of crossword puzzles and word-search games is not the most efficient use of your space. Word-search books can be bought by the load, and crossword puzzles appear in almost every daily newspaper and can be bought anywhere.

Jack Luzzatto's article on the judging of crossword puzzles was excellent. More articles of this nature should be included instead of overworked games. Then GAMES would be even more exclusive.

Altogether, though, I found your first issue to be well worth the price I paid. You've kept to your way of talking about games instead of just presenting them. The entire magazine I read with an easy, relaxed feeling—the format of article presentation, full color, and the fact that the answers are al-

ways waiting in case you get lost, all make reading GAMES much more enjoyable than the harrowing tour through other periodicals of the sort. And, who knows? . . . if you ever become famous, this first edition might be worth a thousand dollars.

Jon C. Christensen
Littleton, CO

What Else Makes Crosswords Tick?

As a colleague and longtime admirer of Jack Luzzatto, I feel compelled to comment on "What Makes Crossword Puzzles Tick?" (September/October 1977).

The article is admittedly written from the viewpoint of the editor/constructor, as opposed to the solver, as to what should be looked for to determine the quality of the puzzle. A number of points Mr. Luzzatto makes should also be considered in terms of the solver:

1. "Puzzle sizes range from 15x15 minimum to 25x25 maximum." There are at least four widely syndicated crossword puzzles appearing in newspapers throughout the country of sizes such as 13x13, 13x14, and 11x13. Luzzatto himself has constructed books of outstanding 13x13s. I would infer from the success of these series that there are solvers who prefer them.

2. "No more than one-sixth black squares." Constructors such as Luzzatto and myself may lament the passing of this standard, but the fact is that the rule is hardly observed anymore. In 1976, of 366 puzzles in *The New York Times* (considered the top-quality puzzles in the world), only 169, or a mere 46% met this criterion. I doubt many solvers expressed disappointment.

3. Word count. Luzzatto refers to the average word count for a 15x15 as 78-84. The traditional *Times* limit has been 78, exceeded occasionally. And I must take personal exception to his statement that "the finest [word count] job ever done had only 64 words." I have had puzzles published containing as few as 58 words. Again, I question whether solvers count words.

The point . . . is that the artistry of puzzle-making has evolved to a point today that rigid enforcement of the older standards is no longer necessary to prevent "hacking." As Luzzatto observes, the *true* test of a good puzzle is the word/definition substance: clever, unusual (but not obscure) and interesting. Degree of difficulty should never be standardized.

It is most welcome to see a new quality publication under the puzzle editorship of a master such as Jack Luzzatto. I wish GAMES continued success.

Jordan S. Lasher
Pittsburgh, PA

Millionaire

The market for calculator batteries should show a big gain for the month of September.

Emily Volp
Woodside, NY

Curses on you. I enjoy a good game, but since receiving GAMES, I have lost countless hours of beauty sleep, said "nuts" to housework, and bound and gagged the kids to insure absolute silence for counting on fingers. A pocket calculator would have been a big help.

Eileen Smith
Windsor, VA

The number of hours I spent on the contest, you would have thought the prize was a new Cadillac.

Christine Allgood
Gainesville, TX

GAMES

January/February 1978
Volume 2, Issue 1

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I only used two tablets, four pencils, and a bottle of headache pills working this damn puzzle.

Donald Eslick
Scranton, IA

It is reasonable to expect that in a magazine entitled GAMES, there would be a large portion of the articles devoted to games. Not so! . . . Perhaps a game collector/historian might find *Rebirth* of interest, but any player who likes "to put one's own resources to work on an honest challenge and master it" will find it trivial and a waste of his/her time. . . . The Chess and Backgammon Poncho belongs in *Apartment Life*, not in a magazine that takes games seriously. . . . You cannot ignore wargaming. You cannot ignore strategy games.

Kevin Gallagher
Columbus, OH

I find that "Find-A-Word" puzzles are a bore. When you list all the words to be found, you've taken away the challenge. It takes nothing but time and good eyesight to solve them. Why not list just the category, and give the number of words to look for? . . . I found the Millionaire contest *really* addictive! Would you believe I'm still trying for perfection even though I've sent in my solution? I have no calculator and used two pads of paper in figuring totals. (I also have a blister on the knuckle of my little finger . . . so that I can't write legibly.) I worked a solid week on the thing, and just got to the other goodies in GAMES after I mailed my entry blank to you.

Virginia Baisden
Tampa, FL

I'm glad you will be publishing only bi-monthly. There's just an outside chance I won't have to quit my job.

Jeanette Bruce
Ossining, NY

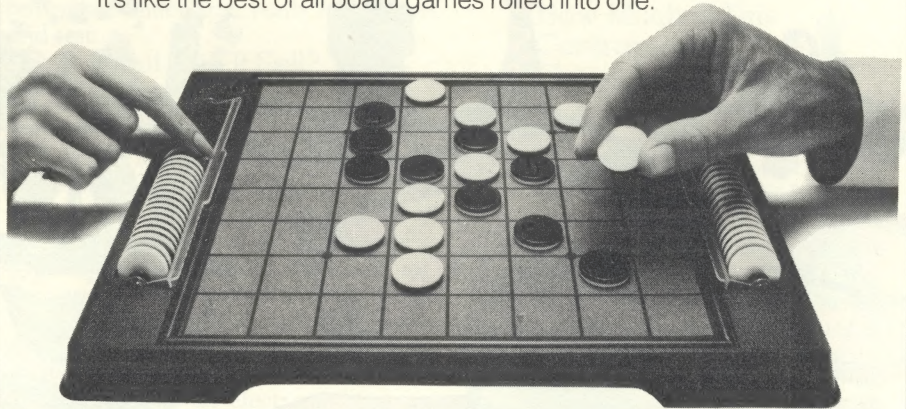
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LAUNDRY BASKET

We weren't entirely surprised to find we'd made a few mistakes in the first two issues of GAMES (September/October and November/December), and no doubt there will be more (but we hope very few) mistakes to come. So with the good-natured help of readers, we'd like to come clean in each issue via the Laundry Basket, of which this is the first installment.

The rules of the game—it is a game, isn't it?—are: 1. If you find a mistake that affects the play of a game, or a significant error of fact, let us know. 2. If we agree we've made a mistake, we'll publish the first or most entertaining letter that points it out. (Though we're glad to hear from readers who discover even minor typos, we'll reserve the right to decide which slips need to be laundered.) 3. If we publish your letter in the Laundry Basket, we'll thank you with a year's subscription to GAMES.

MISTAKES: SEPTEMBER/OCTOBER

★ On page 30, in "Be a Sport," you spelled Jimmy Connors' name wrong in the word list, though you did get it right in the letter grid. And on page 64, you didn't have him circled as an answer at all.

Mr. & Mrs. Anthony Sudek
Madison, IL

"Jimmy Connors" runs diagonally, beginning with the 16th letter of the second horizontal row, from upper left to lower right.—Ed.

★ The "Photocrime" on page 50: Picture #5 sez: "Going counterclockwise around the table . . ." Gee whiz! Dinchoo never go to a deteftik school? You sound like one of them left-footed geezers who never learned to tell time!

Joseph S. Vazalis
Baltimore, MD

We only wish in putting out a magazine that time did run backwards.—Ed.

★ Still puzzled by #15 in "Eyeball Benders," page 7 (sure looks like chocolate icing to me!), and #23.

Also, in Crossword Puzzle #3, page 29, you left out the clue for 40 Down.

Lucretia J. Reddy
N. Tarrytown, NY

Eyeball Bender #15 was indeed the skin of a pineapple, and #23 was a high-contrast print of a portion of The Thinker, from the cover of the magazine. The gray shape at lower center corresponds to the right forearm, and the yellow areas to high light-intensity on the original photograph.

We did miss 40 Down on the crossword. If you completed the rest of the puzzle, you found that the answer was SLEETS, though at this point it's somewhat academic what the clue should have been.—Ed.

NOVEMBER/DECEMBER

★ In your Pet Owners puzzle (page 22), you state in paragraph B of the solution: "... Oscar and Dizzy must live in Seattle." But in your grids there is an X in each of the Seattle boxes for both Oscar and Dizzy, rather than an O.

Karen G. Dandrea
Mt. Ephraim, NJ

The X's in grids III and VI should have been O's.—Ed.

★ In your solution (on page 64) to Double Trouble, page 40, the fourth line should read "Where what he most doth value . . ." and not "Where what he doth most value . . ." (the puzzle itself is correct).

Grace E. Thornberry
Greensburg, PA

★ In Hinkel's Twinkles on page 21, the ground rules of their game as established by Fletcher were, "We just drop the match on the table, and the first to get it to land on its edge, instead of flat, pays the tab."

Since Fletcher was the first and only one to get the match to land on its edge, he should have had to pay the tab, not Mike.

James Roach
Fayetteville, NC

You're right. The terms of the bet should have been: "Whoever gets the match to land on edge gets the free ride."—Ed.



★ Two aspirins, my foot! Your "solution" on page 58 to the Quilt Maze uses not three but all six calico patterns. You should have stayed in bed.

Fred Olof
Lancaster, PA

Erroneous Solution

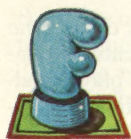


Heads-Up Solution

We're hiding under the covers. What happened, as the illustrations show, is that the transparent overlay on which the solutions were surprinted was inadvertently turned upside down.—Ed.

by Philip Orbanes





OR one thing, the constant search for a big winner makes the game industry challenging and competitive, with literally hundreds of new games published each year. "Hot" inventors are sought out; popular themes and trends (the Bermuda Triangle, CB radios, lotteries, a growing enthusiasm for logic) are turned into games that consumers can be expected to identify with. These trends come and go so quickly that 60 percent of all the games in the stores each year are new.

This attrition rate compounds the importance of developing the "right" games and then making the best design, package, TV commercial, and price to give the game a fighting chance in the marketplace. And that's what we're going to look at in this article: the development of a single game ("The Winning Ticket") by a major manufacturer (Ideal) who will put it on TV for all America to see. The process takes over a year, costs upwards of \$500,000 (development and promotion), and requires a sale of perhaps 300,000 units to break even in the first year.



We Need New Games

The search begins at the close of the annual Toy Fair, where the nation's wholesale and retail buyers gather to see and order new games. It's only February, but already the development of new products, two Christmases hence, must begin.

Some game ideas are created within the game companies themselves. But most of the ideas come from the professional design firms and agents who know each manufacturer's line and create products to fill his particular needs. They also have the facilities to make refined prototypes of the games they submit. And they know *not* to bring a manufacturer a game that can't be profitably mass-produced to sell for a price the consumer will pay. The thousands of non-professionals who submit game ideas each year rarely understand these cost constraints. And often, because of limited exposure to the marketplace, the novice reinvents a game that has been published in six different forms over the past decade.

"The Winning Ticket," however, originated in the mind of one of the few highly-skilled private inventors in the country, Sid Sackson.

In March 1976, shortly after Toy Fair, I telephoned Sid to find out what new ideas he might have. Among them was a recently revised lottery game that he'd nearly sold to another manufacturer a few years earlier. It was a traditional track game with a novel twist: when a

player landed on a space "owned" by another player (in this case, a lottery office), he would receive something in return for the penalty paid to the owner (a lottery ticket and the chance for a reward later in the game). This structure gave players the hope of recovering from an unfavorable cast of the dice.

I liked the idea and thought that the times had caught up with Sid's game. We talked about creating a novel mechanism to determine the results of lotteries (Sid originally envisioned a simple throw of special dice), and I encouraged him to present the game to us as soon as possible. On April 28th Sid arrived, large brown box under arm, ready for the first acid test.



But Will It Sell?

Upon the inventor's arrival, a number of people convene to evaluate the idea. Julius Cooper, Ideal's Senior Vice President of Research and Development, meets with the product manager for the kind of game being developed (in the case of a board game such as Sid's, that's me), my assistant, and anyone with a special point of view needed for that particular game. If the game involves a complicated working device, an engineer would be included; if it requires an electronic chip, an electronics expert would be involved to evaluate that aspect; if the theme is questioned, a marketing person; and if the game plays great but looks terrible, an art director participates in the session.

Selecting a new game is serious business—at first. But after listening to the inventor's presentation, if the evaluation group feels that the game warrants play-testing, reason flies out the window as dice roll and one professional attempts to beat the pants off another. When the game is over, there's no doubt that the amount of fun the game experts had playing the game heavily influences their decision to put their time and money into its development.

On the afternoon of April 28th, Sid Sackson nervously watched as his game was played and evaluated. Mr. Cooper won, but still he thought the play wasn't exciting enough, that more lotteries should be held, and that suspense should build through a process whereby the pay-offs received from each lottery grew from small to big to huge. He also suggested that there be a climactic lottery to end the game.

Sid returned to his drawing board, and drastically changed the original idea of a reward for a penalty paid, eliminating private ownership of lottery offices altogether. The new game allowed people to buy inexpensive tickets earlier in the game, hold more lotteries, win more money, buy more expensive tickets for bigger prizes, and speed up play to the climactic \$100-dollar-a-ticket lottery. Sweepstakes and newsstand spaces were added to vary the play and put even more money in circulation.

When Sid returned five weeks later, we thought his revised game was terrific; after a refreshingly easy session selling management on the idea, we bought the game for an advance against royalties. (Advances in the game industry range from \$1,500 on up, against royalties of from 2 to 6 percent of net sales after returns and commissions.) Usually, once we've bought a game, the inventor is not involved with its future development. But because of Sid's expertise, we do inform him if we change anything on the board or in the rules that affects the play of his game.

How Much is This Contraption Going to Cost?



Many a game dies an early death if the Estimating Department finds that the cost of producing the game would price it out of the marketplace. If only a few cents must be saved, and we can find some element that can be changed without sacrificing quality—the game's size, the number of components, the amount of pre-assembly done by the consumer after purchase instead of at the factory—development continues. Fortunately for "The Winning Ticket," its late-June inspection by Estimating indicated that the cost was feasible.



Bring in the Engineers.

Having survived its cost analysis, the game proceeds to the Engineering Department, where scores of engineers and technicians design the various molds and assembly-line tools needed for production to begin next year. It takes as long as a year, sometimes, to complete this task; and it can cost over \$100,000 even on a board game.

The molds consist of two thick pieces of metal into which the shape of the components are carved; the two metal pieces are brought together to form a series of three-dimensional cavities. Liquid plastic is shot through a tube under intense pressure into the mold, and when the plastic cools, the operator opens the mold and pulls out the pieces.

"The Winning Ticket" required two molds: one to make its playing pieces (36 of them at a time, enough for six games); the other to form its lottery machine (capable of producing the frame, legs, and front panels of two machines at a time).

What's It Going to Look Like?

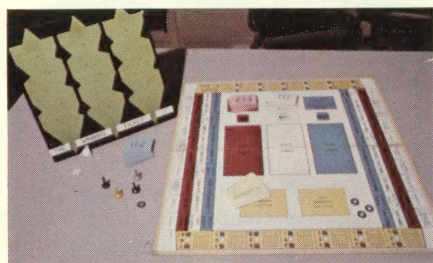


While the engineers develop the mechanical parts, the Design and Art Departments begin their job of interpreting what the game's components should look like, based on its theme, target market, and price. If the design isn't appealing enough to attract you to the game, the game won't sell even if it plays great.

Philip Orbanes is Division Manager of games at Ideal Toy Company. He began inventing games at the age of 8, started his own firm at the age of 17, sold it to a New York-based firm at age 21, and has been in the game industry ever since.

A variety of sketches for each component is made and shown to management. The tension level in the game factory is high as the final art is selected for each component. (If indecision reigns, consumer testing begins earlier than usual to break the deadlock.) Once the appearance of the game is determined, sample boards and playing pieces are handcrafted in the game factory's model shop.

"The Winning Ticket" was an easy game to style. We decided that each lottery office should have the same design because the board looked so balanced and colorful. We followed the inventor's suggestion to orient the printing on each side of the board away from the nearest player, because the closer you are to upside-down type, the easier it is to read it.



The inventor's handmade model of "The Winning Ticket" (above) and the actual commercial game (below).



Play-Testing.

We have as many as 25 play-testing sessions while a game is in development, and most years two or three games are dropped from the line as a result of these sessions. For some of the play-testings we invite families and students from local schools who are representative of the game-buying public to come to the game factory and play the game. By the time they are led through the security checks (since every manufacturer has the means to duplicate and rush development on a hot idea, secrecy is a fact of life in the game industry), they arrive at the fifth-floor research and development offices literally shaking. Even once they sit down to play, it's difficult to get play-testers to react like real consumers rather than social creatures who want to impress you with their skills. At the end of a game, most people will *say* they liked it to make you feel good. But an additional indicator we use is to give the group a choice of playing the same game again, or playing another game. If they jump at another game, we know we're in trouble. Sometimes we explain that at Christmas time we can send them the game they've just played or their choice of another

game from our line. If they choose the new game, it's a good omen.

I try during the sessions to listen and observe carefully, keeping my own emotional involvement with the game in the background. (If I feel that a game's intentions are being misunderstood I usually fail at this objective role.) If we find that the consumers really don't like the game—and there's little we can do to change its play—the inventor receives a disappointing phonecall, and a new game is rushed into development. Usually, a few reserve games are already in the "pipeline" just in case of this eventuality.

When we're testing a game's theme, we explain the rules to the group orally. But after a few play-testings, a copywriter drafts the formal rules, and we ask the players to jot down questions about the written rules as they play, while we butt out and leave them to their own devices. Of course what we're looking for at this stage is the weak spots in the rules. People want to play a game right away, without reading pages of instructions. But if they're going to enjoy playing the game over and over again, the rules have to create non-repetitive situations. This need to get the most mileage from the least number of words makes drafting rules a difficult and crucial element of a game's development.

The late-August play-testing of "The Winning Ticket" went well—players liked the theme, they liked the way it played, they seized that moment of intensity in the game when straightforward play gives way to wheeling and dealing. Their only objection was to the length of the play, and so an additional rule was devised to quicken the pace, enabling sweepstakes winners to invest their winnings in new lottery tickets right away.



How Will It Look on TV?

The ad campaign may cost anywhere from \$200,000 to \$1,000,000. The advertising agency and game-factory management discuss the direction of the campaign: whether it should be realistic or offbeat; in someone's living room or on a life raft; portraying players as real people, polar bears, or Martians.

The lottery theme of "The Winning Ticket" was itself so exciting that we didn't feel the need for exotic characters or setting. In September 1976 we accepted the agency's storyboard of a family playing the game in their living room. Actors were hired and the commercial was shot in a New York City studio in October; final editing was completed in November 1976. The ad did not begin running until October of 1977, but still it had to be completed in time for a December 1976 preview to the trade.



We Need a Great Box.

Games, even more than books, are judged by their covers. Since plastic

shrink-wrapping seals the box closed, the cover really has to communicate the nature of the game's theme and play, usually with just one main illustration or photograph beneath its title. Once again the Art Department translates ideas to images, and when sketches have been approved by management, a photo studio is commissioned to take product shots.

Everyone agreed that "The Winning Ticket" needed a fun-looking package. The title was set on an angle to suggest activity, and a humorous illustration depicted winners and losers right after the big lottery. Red, white, and blue—the colors used to identify the three different lotteries in the game—was the logical color scheme. The first package was ready by late November. (As is often the case with some aspect of the game, an interesting addition was made later.)



Trade Preview.

In early December, key store buyers fly in from around the country to a private audition of our new line of 12 to 18 games—the games we hope you'll see in their stores *next* Christmas. My anxiety-level jumps measurably as the buyers complete questionnaires evaluating the appearance, TV commercial, price, and popular appeal of the games that I think are terrific. If their criticism seems unwarranted to me, I have the difficult job of convincing management that the buyer is wrong. . . . And if I don't succeed at that task, I have my own disappointment to contend with, as well as the unhappy job of telling the inventor that his game has been dropped from the line.

Most of the games make it through this stage; however some do undergo more changes as a result of it. "The Winning Ticket" was well-received but required two changes. A line of copy was added to the television commercial reinforcing the fact that many lotteries are held during the game. The buyers also wanted more product information on the package itself, a request that was satisfied while solving another problem discovered by the Quality Control Department.

Quality Control's vibration and impact tests indicated that the original small-size package wouldn't offer enough protection for the plastic lottery device. An enlarged box made room for internal trays and platforms to buffer the lottery machine; and the larger cover had room for a band of full-color photographs depicting the game's play. (The larger package also gave the game more shelf space, which was a happy marketing bonus.)

We've Made It.



Toy Fair, at 200 Fifth Avenue, becomes a week-long showcase in February for the official unveiling of thousands of new products. We set up a glittering booth for "The Winning Ticket," encouraging the trade to play the game and win real New York State Lottery tickets as prizes. By

the close of Toy Fair, we ordered an initial production run of 100,000 units.

At the end of February, the research and development people inside the game factory take a mild breather. It's time to reflect upon past triumphs and disappointments and to look ahead to next year's line (already the inventors are scheduling their appointments).



Roll the Production Lines.

The molds are finished, the printing is off the press, the boxes and boards are wrapped. As spring approaches, all of our production lines are humming with this activity. It will take six months to satisfy the orders received at Toy Fair. But by December, when you're busy Christmas shopping, life at the game factory is relatively quiet.



Eight Bucks?!

Now that Fair Trade Laws are vanishing, you can find a game like "The Winning Ticket" priced anywhere from \$5.89 to \$9.99 this season. (By contrast, the old favorite "Monopoly" might be had for as little as \$5.00 because many stores use it as a "loss leader.") Let's say you bought the game for \$8.00.

"Surely," you say, "I'm not getting eight dollars worth of plastic and paper inside this box?" Yes, you're absolutely right. The actual cost of materials and labor in your hands is worth about \$2.00. "So where does the other \$6.00 go?" you exclaim. "Profit, right?"

Wrong.

By the time the cost of tooling, research testing, advertising, and general overhead is spread to each unit produced, another \$2.50 is accounted for. The retailer gets his share, which amounts to around \$3.00. And a portion of the remaining 50 cents goes to the inventor for his ingenuity. Thus, unless the game is a substantial seller, very little profit will be made. So when you walk out of the store holding \$2.00 worth of paper and plastic, you're walking away with a share of perhaps a million dollars in "hidden" development and advertising costs. And you're also taking with you the potential for hours of entertainment, which is difficult to put a price on.



While it's much too dramatic to compare the development of a game with that of a human being, there are poignant moments when a game begins to take shape, suffers a bout of criticism, or gladdens the heart of a young play-tester. Perhaps the most rewarding aspect of it all is seeing the happiness with which a satisfied child writes telling me how much he liked a game. That one letter (and the hundreds like it) makes life inside the game factory as blissful as any eight-year-old could imagine.

MAP FANATICS

That's what we are. Once each year we prove it by sponsoring a map adventure: **The St. Valentine's Day Massacre**. It's a challenging tour from San Francisco to New York City in a brand-new Rand McNally Road Atlas.

We've been doing this for 15 years now, joined by thousands of intrepid map and game lovers from around the world. They spend several winter evenings at their kitchen tables, between Valentine's Day and the end of March, using our set of clear and sometimes humorous instructions to get from coast to coast in the atlas.

The **Massacre** would be fun even without awards, but we have them too! We ask you questions along the way to see if you're on the right roads. You send us your answers at the end and the winners, the top 10 per cent, get fine custom sand-casted Armetale® awards, a tribute to their success. And everybody gets our special, traditional souvenirs.

It's a fair contest, with a bit of fun thrown in. Here are a few excerpts from the 1978 event:

- * Turn west onto Highway 2 at Tok Junction, Alaska and stop to check your snow chains.
- * "Into the Winnebagos, everyone!" you cry. "I'll show you how it's done! . . ."
- * You're being followed by an old Hoosier in a threadbare greatcoat who's riding a wobbly bicycle. You'd better . . .
- * Question: Do you see Tippecanoe?
- * The Alabama drummer sells you a compass made by the Tate's Compass Company. The slogan on the side of its box says, "He who has a Tate's, is lost!" Hmm.
- * Question: Do you pass Asylum Av in Hartford?

If the idea sounds good, join us. The \$14 entry fee covers everything. We'll write acknowledging your entry, and by Valentine's Day you'll get your atlas and all instructions. Stock up on pencils and coffee, and the **Massacre** is on.

A lot of people had fun with the 1977 **Massacre**. One of the winners wrote us that he "ate a lot of Bic pen tops" in the process. We think you'll enjoy the 1978 **Massacre**, and we hope to see you on St. Valentine's Day.

St. Valentine's Day Massacre

P. O. Box 378H
Murrysville, PA 15668

Yes, I'd like to enter the 1978 Massacre. My payment of \$14 (made out to "Massacre") is enclosed. Please send me all materials.

name (please print) _____

address _____

city _____ state _____ zip _____

Incidentally, you will travel on three of the roads you see here.

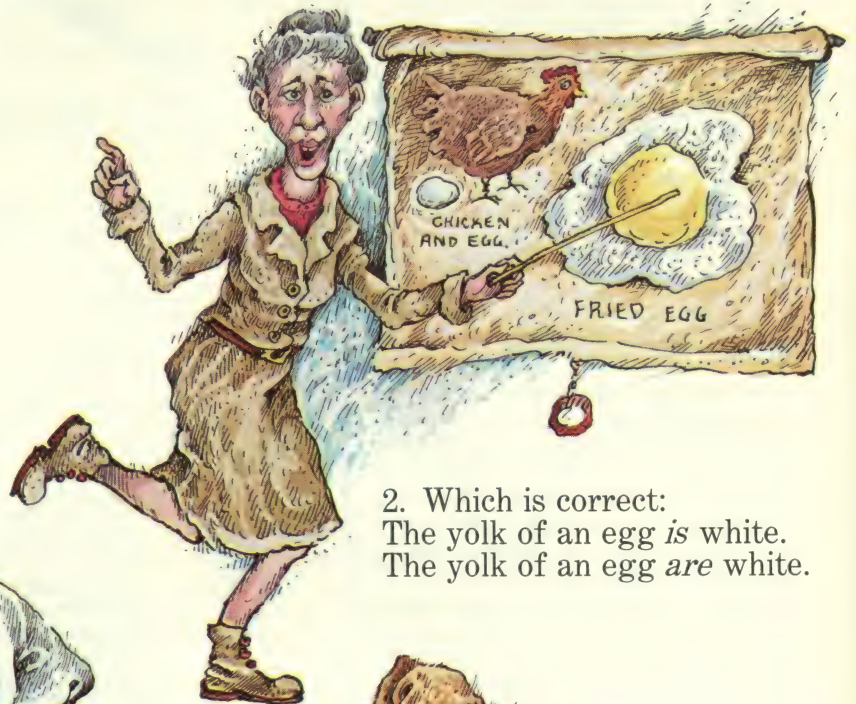


Various Difficult Questions on Diverse How Smart

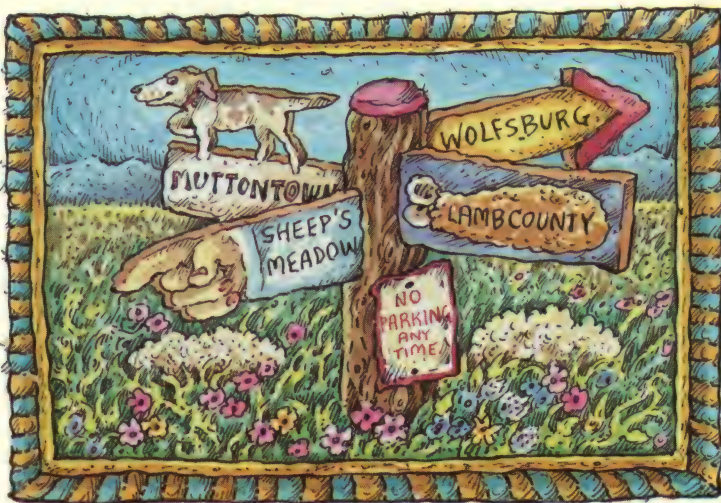
Words by Maria Robbins



1. Mr. Garibaldi is a butcher. He is 5 feet and 10 inches tall. He wears a size nine shoe and his waist measurement is 40. What does he weigh?



2. Which is correct:
The yolk of an egg *is* white.
The yolk of an egg *are* white.



3. There are two sheep standing in a meadow. One is facing due north and the other due south. How can they see each other without turning around?



4. If a man is 6½ feet tall and weighs over 300 pounds, how many hard-boiled eggs can he eat on an empty stomach?

Learned and Historical Subjects to See You Really Are

Pictures by Diane Dawson



Answer Drawer, page 60



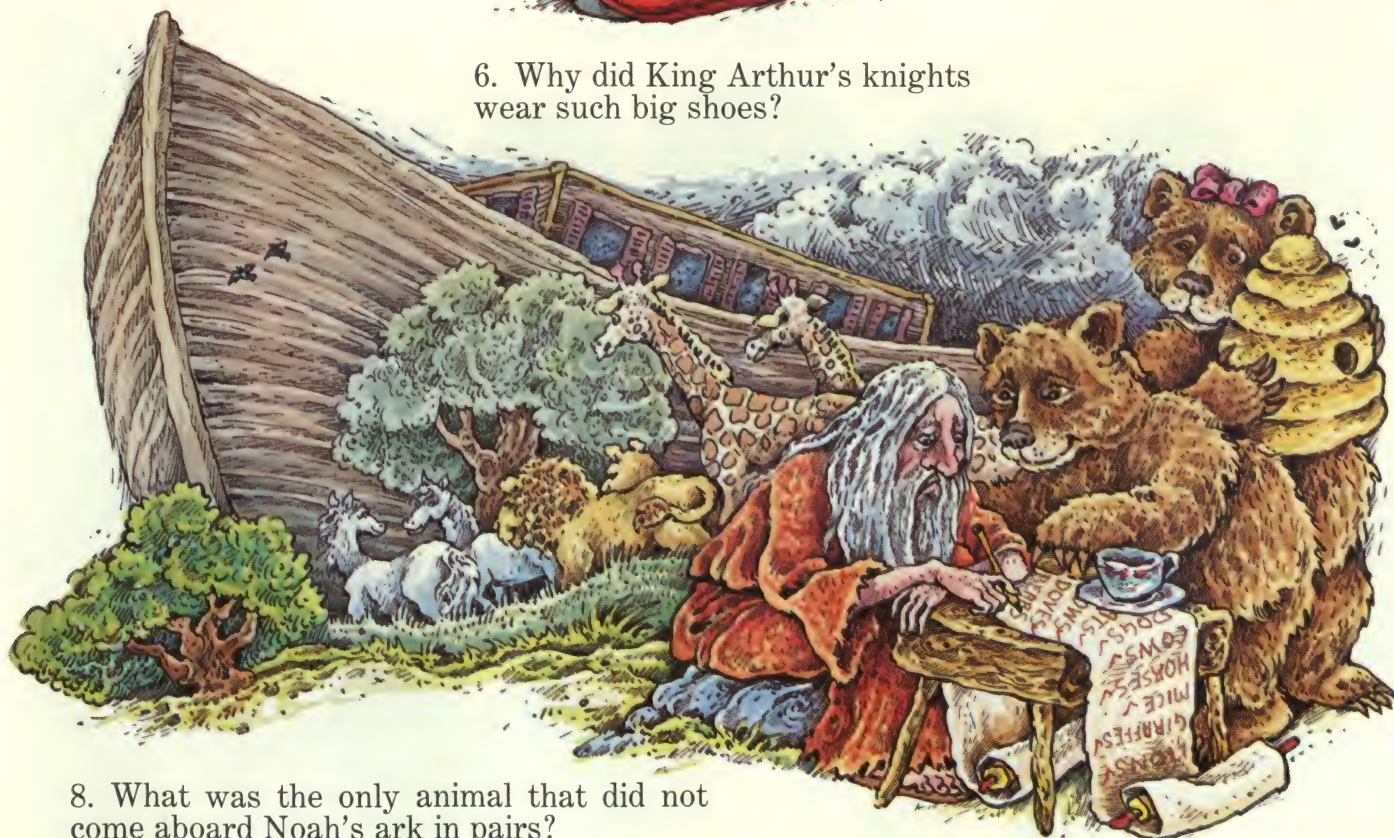
5. What did Paul Revere say to his horse at the end of his ride?



6. Why did King Arthur's knights wear such big shoes?



7. Why did Robin Hood rob only the rich?



8. What was the only animal that did not come aboard Noah's ark in pairs?

How strange to find two virtually identical things in two very distant places. Pyramids in Egypt *and* Mexico. Magic number squares in China *and* Peru. Papyrus boats on Lake Titicaca *and* the Nile. We'll leave the explanations to the scholars, but to game players, Yut in East Asia and Owasakut in North America are one curious and happy couple.

ONE GAME OR TWO?

by Gerald Williams

The game of Yut (pronounced *yoot*, and sometimes spelled *Yute*) dates from ninth-century Korea and is based on the legendary exploits of General Hiang Yu nearly eleven centuries earlier.

The origins of the North American Indian game Owasakut (pronounced oh-WAH-sa-koot) are less clear. It was most popular with the Keres Indians of New

Mexico but is found in various forms among widely separated tribes. Archaeological evidence indicates that Owasakut was played long before white settlers arrived on the continent; remnants of game pieces have been found in prehistoric graves and among the ruins of villages in New Mexico, Arizona, Utah, and many other parts of the Americas.

Among the basic similarities between Yut and Owasakut are a circular playing course (although square variants also exist in both cultures), and the use of throwing sticks—a primitive form of dice with only two faces distinguished by markings or colors. Both games involve riders on horseback and both can be enjoyed as individual or team competitions.



Yut game board. Use buttons or pebbles for counters. Fashion stick dice from wooden molding as described on page 59; or saw round wooden

clothespins in half lengthwise. (You could also use an ordinary cube die to determine moves of 1, 2, 3, 4, and 5 spaces—ignoring all rolls of 6.)

YUT IN KOREA

Make yourself comfortable on the floor because Koreans traditionally play this rowdy game of chance on straw mats.

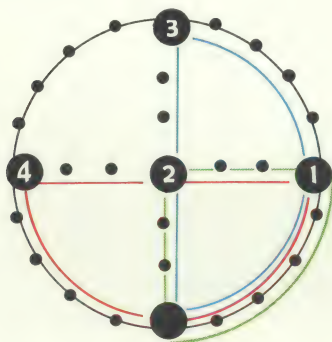
HOW TO PLAY

Yut is played on the circular board shown opposite by two to five individuals or by two teams of four. The game board consists of a starting/finishing point, four primary stations, and 24 intermediate points which are said to represent cavalry officers. Each player (or team) plays with four matched counters. The player or team that gets all four counters around the board first wins. The direction of movement is always counterclockwise.

THE DICE

Moves are determined by the fall of four stick dice, each 6½ inches long, flat on one side, and round on the other. These are thrown outside the circle by each player in turn, two or three feet into the air, with an enthusiastic yell. (Each player makes up his own sound.)

- If all four dice land flat side up (a situation called *mo*), the player may move one of his own counters 5 spaces.
- If all four land round side up (called *yut*), move 4 spaces.
- A player earns an additional turn if he gets either *mo* or *yut*.
- If three land round side up (called *kul*), move 3 spaces.
- If two land round side up (called *kai*), move 2 spaces.
- If one lands round side up (called *to*), move 1 space.



Horsing around, Korean-style

The four possible routes a player may travel in Yut are shown in the colors blue, green, red, and black.

TO BEGIN

- Each player (or team) in turn throws the yut sticks. The highest number goes first, and play moves counterclockwise.
- Play begins on the square marked Start.
- Only one counter may be advanced for each throw of the dice: a move cannot be split between two counters. But a player may have as many as four counters in play at one time.
- If a player lands on a spot where he already has a counter, he may, thereafter, move the two together as one piece.
- When a player lands on a spot that is already occupied, the arriving player "slays" the counter(s) on that spot, and

the owner is obliged to remove it (them) and begin again at Start. In addition, this earns the "slayer" a second turn.

SHORTCUTS

- If a player lands on Station 1, he may proceed, on his next turn, in the direction of Station 2, and thus save valuable time getting around the board. But if he does not land exactly on Station 1, he must advance in the direction of Station 3.
- If a player lands on Stations 2 or 3, he may proceed, on his next turn, *directly* toward the finish, without passing through Station 4.
- If a player does not land on the Stations he may not take the shortcuts. The most desirable route, of course, is that illustrated in green (below at left) because it requires the fewest moves.

WINNING

- A player may advance a counter to the finish only if a throw of the stick dice totals the exact number of moves needed to get it there: if the total overshoots the mark, he may not move that counter at all. (He may use this total to move a different counter, however, if he has one available.)
- Each counter that completes the circuit is placed inside the circle and retired from play.
- The first player or team to complete the circuit with all four counters wins the game.

A commercial source and instructions for making a handcrafted Yut game appear on page 59.

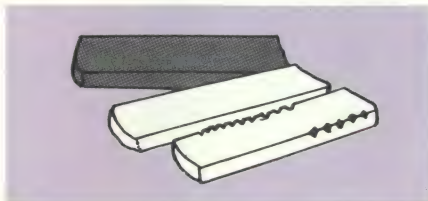
OWASAKUT IN NEW MEXICO

The resemblance of Owasakut to Yut is uncanny, to say the least. In the Keres Indian version of Owasakut, the circular playing board or "ground" is marked by 42 stones, traditionally the size of hens' eggs. The circle is interrupted by four doors, or *si-am-ma*, called respectively North, East, South, and West.

THE DICE

In the center of the circle is placed a large, flat stone about the size of a hand, against which the stick dice are hurled. The game is played with three, instead of four, stick dice, each 4½ inches long, ½ inch wide, and ⅛ inch thick. All are painted black on one side and white on the other. On one and only one white face, there are 15 notches—ten on one edge and five on the other, as shown below.

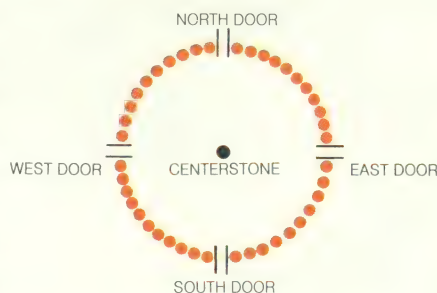
As many as six individuals (or two



teams of three) can play Owasakut at one time. Each player has one counter which is called a horse "because it goes so fast." The horses are, traditionally, twigs about the size of a pencil. (It is interesting to note that the Indians had never seen horses until the Spanish imported them in the 16th century. Since Owasakut predates this period, the horses must be a recent addition.)

The three stick dice are held together lengthwise in one hand and are thrown against the flat stone in the center of the playing ground. When the stick ends hit the stone, the dice bounce sharply in all directions. The number of moves a player may make is determined by how the sticks fall:

- Two black sides up, and one *notched* white: 15 moves.
- Two black sides up, and one *un-notched* white: 3 moves.
- All three white sides up: 10 moves.
- All three black sides up: 5 moves.
- Two white sides up, and one black: 2 moves.



Horse of a slightly different color

The Owasakut "ground" or board consists of 42 egg-size stones, arranged in groups of 10 and 11 around a large, flat, center stone. The four groupings are separated by "doors" at the cardinal compass points. Counters are moved and land in the spaces between the stones, not on the stones themselves.

THE PLAY

All play is begun and completed through the East door, but Owasakut differs from Yut in that players have the option of moving in either a clockwise or counterclockwise direction. (Once a direction is taken, however, it must be followed to the end.) The object of the game is the same as in Yut: the player to return to the East door first wins the game (and, usually, a small betting stake).

- After throwing the dice, a player moves his horse the required number of moves, but, unlike the Yut player, he counts off the spaces *between* the stones (rather than the stones themselves).
- If a player's horse lands in a space occupied by an opponent, the player "kills" the opponent's horse, which must then begin again at the East door. (No bonus turn is scored at this point in Owasakut.)
- A horse that lands in one of the other doors must also go back to the East door and begin again.
- To exit through the East door, an exact roll of the dice is not required.





Clip or copy this entry blank and mail it on the back of a postcard.

GAMES Magazine/KIBITZERS
515 Madison Avenue
New York, NY 10022

Void where prohibited by law.

My four moves are:

- I used the letters _____ Point value: _____
to form the word(s) _____
- I used the letters _____ Point value: _____
to form the word(s) _____
- I used the letters _____ Point value: _____
to form the word(s) _____
- I used the letters _____ Point value: _____
to form the word(s) _____

Total score: _____

Name _____

Address _____

City _____ State _____ Zip _____



FIRST PRIZE:

The 11½-inch high, simulated bronze reproduction of Rodin's *Thinker* which appeared on the cover of GAMES' premiere issue.

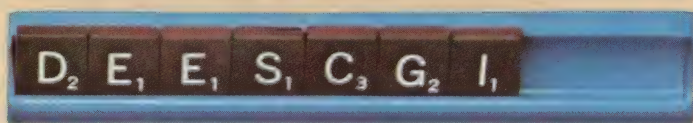


FOUR HONORABLE MENTION PRIZES:

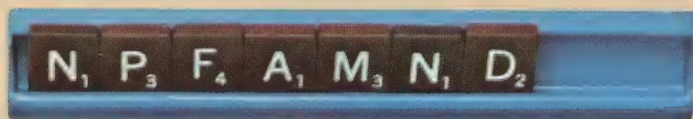
A year's subscription to GAMES

KIBITZERS' DAY IN COURT

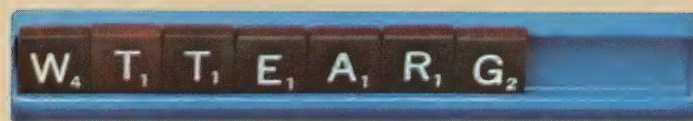
A Word-Value Prize Competition:



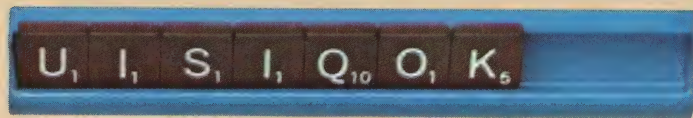
1.



2.



3.



4.

Have you ever had the frustrating experience of looking on at a Scrabble® game while the players consistently overlooked good plays? If so, this contest is for you. In the fictitious game shown opposite, the original players (who were responsible for the moves already on the board) have been quietly whisked away so we could seat you in front of all four of their tile racks. As champion kibitzer, it's now up to you to make the four plays that will produce the highest *combined* score. All the regular rules of the Scrabble® crossword game apply (see excerpts below) except for the fact that you are in charge of all four hands.

Additional Rules: 1. You must play the four hands in the sequence designated by the numbers in the illustration. 2. You may take one legal turn with letters in each rack. Any letters not used in that one play are left in the rack and have no further significance in this contest. 3. The best total score after all four racks are played wins. (The scores for the individual turns will not be considered in the judging.) 4. The dictionary of record is *Webster's Third New International* (Unabridged). 5. Postmark deadline is 2/1/78. In the event of a tie, earliest postmark wins. 6. Only entries mailed on a postcard are acceptable.

Excerpts from the Official Rules of The Scrabble® Crossword Game

The Scrabble® crossword game is played by forming interlocking words, crossword fashion, on a special, copyrighted game board using letter tiles of different values. Each player in turn adds one or more letters to those already played so as to form new words. Score is computed from the letter values on the tiles as well as the premium squares on the board.

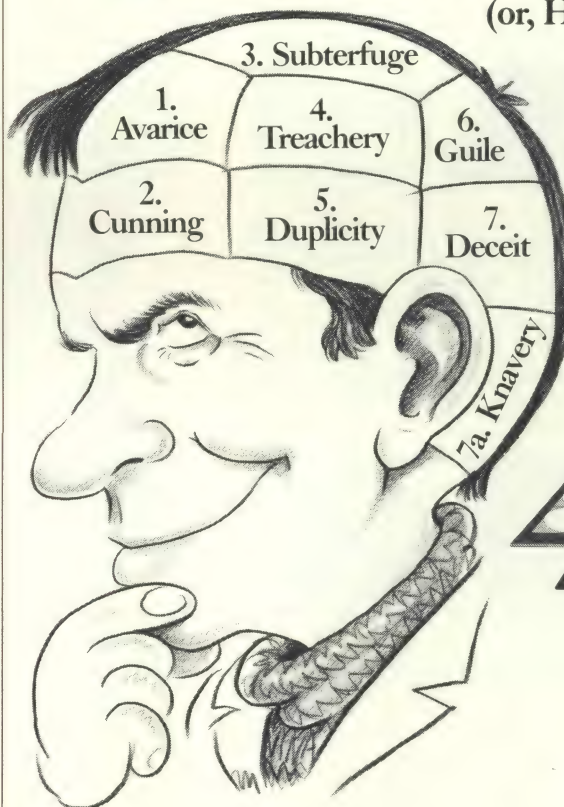
For the purposes of this contest, the rules you will need to keep in mind are:

- "All letters played in any one turn must be placed in one row across or down the board. They must form one complete word and if, at the same time, they touch other letters in adjacent rows, they must form complete words, crossword fashion, with all such letters. The player gets full credit for all words formed or modified by his play."
- "New words may be formed by:
 - a. Adding one or more letters to a word or letters already on the board.
 - b. Placing a word at right angles to a word already on the board. The new word must use one of the letters already on the board or must add a letter to it.
 - c. Placing a complete word parallel to a word already played so that adjoining letters also form complete words."
- "No letter may be shifted after it has been played."
- "All words labeled as parts of speech (including those listed of foreign origin, and as archaic, obsolete, colloquial, slang, etc.) are permitted with the exception of the following: words always capitalized, abbreviations, prefixes and suffixes standing alone, words requiring a hyphen or an apostrophe."
- "The score value of each letter is indicated by a number at the bottom of the tile."
- "The score for each turn is the sum of the letter values in each word formed or modified in the play, plus the additional points obtained from placing letters on premium squares."
- "Premium Letter Squares: A light blue square doubles the score of a letter placed on it; a dark blue square triples the letter score."
- "Premium Word Squares: The score for an entire word is doubled when one of its letters is placed on a pink square; it is tripled when one of its letters is placed on a red square. Include premiums for double or triple letter values, if any, before doubling or tripling the word score. If a word is formed that covers two premium word squares, the score is doubled and then re-doubled (4 times letter count), or tripled and then re-tripled (9 times letter count) as the case may be."
- "The letter and word premiums apply only in the turn in which they are first played. In subsequent turns, letters previously played on premium squares count at face value."
- "When two or more words are formed in the same play, each is scored. The common letter is counted (with full premium value, if any) for each word."
- "Any player who plays all seven of his tiles in a single turn, scores a premium of 50 points in addition to his regular score for the play."

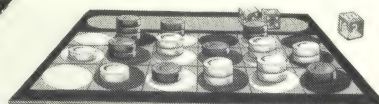
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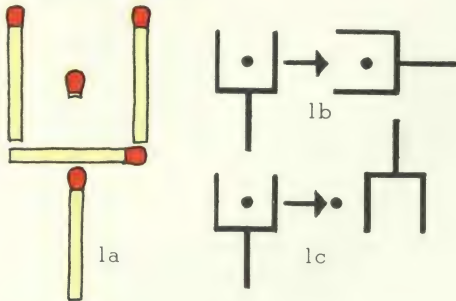
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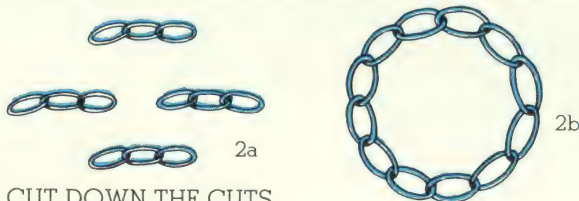
MY TEN FAVORITE BRAINTEASERS

by Martin Gardner



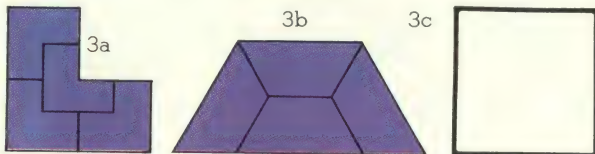
1. OUT WITH THE ONION

Arrange four paper matches on the table as shown in Figure 1a. They represent a martini glass. A match head goes inside to indicate the onion of a Gibson cocktail. The puzzle is to move just *two* matches so that the glass is reformed, but the onion—which must stay where it is—winds up *outside* the glass. At the finish, the glass may be turned to the left or right, or even be upside down, but it must be exactly the same shape as before. Figure 1b is not a solution because the onion is still inside. Figure 1c doesn't work because *three* matches have been moved.



2. CUT DOWN THE CUTS

You have taken up the hobby of jewelry making and you want to join the four pieces of silver chain shown in Figure 2a to form the circular bracelet shown in Figure 2b. Since it takes a bit of doing to cut open a link and weld it together again, you naturally want to cut as few links as possible. What is the minimum number of links you must cut to do the job?

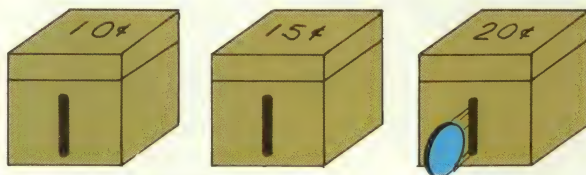


3. DISSECTION DILEMMA

Figures 3a and 3b show how each of two shapes can be divided into four parts, all exactly alike. Your task is to divide the blank square, figure 3c, into *five* parts, all identical in size and shape.

4. DASH IT ALL!

Saul and Sal race each other for 100 yards. Sal wins by 10 yards. They decide to race again, but this time, to even things up, Sal begins 10 yards behind the start line. Assuming that both run with the same constant speed as before, who wins?



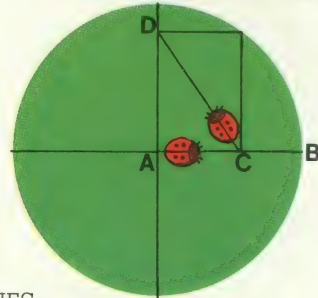
5. BOLLIXED BOXES

Three nickels and three dimes are distributed in the three boxes shown above so that each box holds two coins. The total number of cents in each box is written on the top of the box. However, someone has switched the tops around so that *no* box is labeled correctly. You may not open any box, but you are allowed to shake a box until just one coin slides out of the slot at the bottom. What is the minimum number of coins you must obtain in this way until you know for certain the exact contents of each box?

For more than 20 years I have been writing about puzzles in my *Scientific American* column, "Mathematical Games," and in books for children and adults. Here are my ten all-time favorites. None require a knowledge of mathematics, and all are ridiculously easy if you think about them the right way. The solutions are *not* provided in the Answer Drawer, but will appear *next* issue, because you lose all the fun if you peek without first trying your best to solve the problems.

6. INTERRUPTED BRIDGE

After you have dealt about half the cards for a bridge game, the telephone rings. You put down the undealt cards to answer the phone. After you return, neither you nor anyone else can remember where the last card was dealt. No one has touched any of the dealt cards. Without counting the cards in any hand, or the number of cards yet to be dealt, how can you finish the deal rapidly and accurately, giving each player exactly the same cards he would have received if you hadn't been interrupted?



7. RACY LADIES

On the geometrical pattern shown above, one ladybug starts at A and crawls toward B. At the same instant another ladybug starts at C and crawls toward D. If both ladies move at the same constant speed, which will finish first?



8. GREEN, BLACK, AND BLUE

Miss Green, Miss Black, and Miss Blue are out for a stroll together. One is wearing a green dress, one a black dress, one a blue dress.

"Isn't it odd," says Miss Blue, "that our dresses match our last names, but not one of us is wearing a dress that matches her own name?"

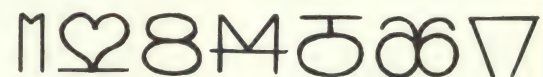
"So what?" said the lady in black.

Give the color of each lady's dress.



9. MOVE THE QUEEN

Place a chess queen on a square next to a corner square of a chessboard as shown in Figure 9a. The problem is to move the queen four times, making standard queen moves, so that she passes through all nine of the shaded squares. (A queen may move any number of squares in any direction: horizontally, vertically, or diagonally.) Figure 9b shows one way to do it in six moves, but that's two too many.



10. READ THE HIEROGLYPHICS

The seven symbols shown above look like some kind of ancient writing. But there is a meaning for each symbol, and if you can puzzle them out, you should have no trouble drawing in the blue square the next symbol of this curious sequence.

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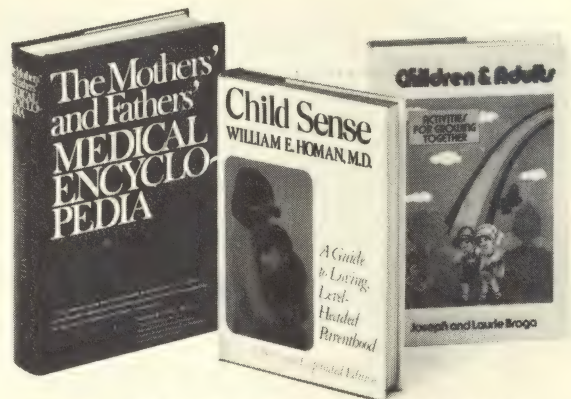
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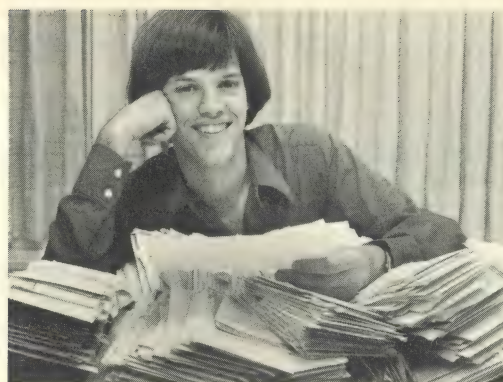
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Millionaire After-Math

We were headed out on a limb, doubting anyone would "hit one million on the head or even come close" (September/October, page 21). And then . . . POW! . . . the Millionaire competition took off, carrying limb, fruit, tree, roots, and us with it. More than 7,000 hopeful contestants submitted entry blanks—400 of them claiming words valued at a clean million. Our mailman grew surlier with each passing day. Many readers complained of sleepless nights, lost weekends, burnt-out calculators. And if there is any truth to the "iceberg" rule that for every person who writes, ten might have but didn't, then the net loss comes to a quarter of a million man/woman/child-hours—based on a conservative estimate of 3 hours per person. We'll probably run another Millionaire contest later this year, after changing the rules sufficiently to require another few hours of your time.

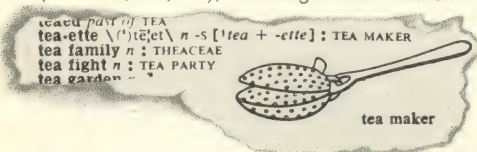
Without further ado, the winners are:

FIRST PRIZE: **Mary L. Burner**
Jacksonville, FL
(Fairchild video system)

SECOND THROUGH FIFTH PRIZE: **John Sgalioridich**
Astoria, NY
Jeanette McCall
Jacksonville, IL
Joanne Wallington
San Francisco, CA
Byron Whitney
Potsdam, NY

(Year's subscription to GAMES)

All five came up with the word: **TEAETTE**
(value: 1,000,000), meaning a "tea maker."



Thank goodness the winning word was fit to print! In all, 38 players found this word, but only the earliest postmarks won the prizes, in accordance with the rules. (An August 28 submission was the last to make payday, with the winner coming in on August 26.)

Honorable Mentions for those who also had TEAETTE:

Roger Adams, William Akersten, Rodolfo Aparicio, Derrick Bang, Richard Brown, Terry & Kathy Bull, Robbie Clark, Michael Coffield, Mayer Fishman, Loretta Green, Joseph Hanlon, Jr., Edith Hensell, Raymond Ideker, Ida Kahn, Thomas Naddy, Linda Nicely, Ross Nicole, Robert Nothdurft, Carl Olson, Murray Pearce, Paul Pendleton, Jacob Perl, Terry Pettit, David Robinson, Pedro Saavedra, Paul Slicker, Alan Sponburgh, Charles Stern, Albert Taylor, Jr., Paul Townsend, Jr., Charles Watkins, Alice Wiebe, Ron Williams

The only other legitimate word valued at a million was TYPEY, meaning "characterized by strict conformance to type" (150 players), but it loses to the longer word, according to the rules. In addition, several readers came up with BEDDY-BYE, JETBEADY, TETTY and YETTED, all producing a cool million but none listed in the dictionary of record, *Webster's Third*. That is indeed a shame, especially in the case of BEDDY-BYE, which is actually longer than TEAETTE . . . and a more recognizable word as well. It does appear in *Webster's Second*, but the rules are the rules.

Other near misses (all legitimate) were:

CURING 1,000,188	ROOMS 1,000,350
NICARAGUA 1,000,188	SEAMIER 1,000,350
COMERS 1,000,350	BANQUET 999,600
MISERE 1,000,350	ARKANSAS 1,000,692
MOORS 1,000,350	SULKS 1,000,692
REMISE 1,000,350	

Among the more interesting comments that came in on the entry blanks:

"The first task is to break down one million into its prime factors: $1,000,000 = 10^6 = 2^6 \times 5^6$. Thus, it takes six 2s and six 5s to make a million. It is now possible to form a list of letters with values constructed from combinations of 2s and 5s.

letter	value	combination
A	1	FREE
B	2	2
D	4	2×2
E	5	5
H	8	$2 \times 2 \times 2$
J	10	2×5
P	16	$2 \times 2 \times 2 \times 2$
T	20	$2 \times 2 \times 5$
Y	25	5×5

"These letters are to be used to form the word and no others. The above table clearly shows how many 2s and how many 5s are used up with each letter. For example, a 'T' uses two 2s and one 5 leaving four 2s and five 5s to go.

"It then remains only to find a suitable word that uses exactly six 2s and six 5s. An *exhaustive* search of the dictionary was performed, which does not take as long as it seems. Most words can be eliminated due to wrong letters. The whole process took a little more than two hours. Since TYPEY was found late in the search, it was completed with all of the necessary letters, and no other words with this property were found. Thus, unless there was an oversight, TYPEY is the only millionaire word."—Antonio Leal

"I found BEDDY-BYE at 2:30 in the morning. I think my calculator was trying to tell me something."—David Cooper

"Even after working on the Millionaire Game till the wee hours of the morning, I would drag

to bed and lo and behold, wonderful prize-winning words would float through my dreams. If someone beats me out by a few points, I shall pull out the remaining hairs on my head (approx. 10,000)."—Eileen Smith

"I'm pleased to see such an honest staff. The warning you provided for Millionaire #1 was almost true. Very addictive, but fun."—Mrs. B. Babcock

"If it were adding letters, I think I could work it out, but multiplying has me stymied."—Elinor Woodruff

"We had a total of 15 people working on the problem for one whole weekend. You can well imagine how many words we tried."—Vicki McKee

"I find myself looking at every word on books, TV, boxes, etc. and start multiplying the letters."—Pat Betts

"I gave up after a ream of paper, one pencil, one pound of coffee, one carton of cigarettes, finally the purchase of a calculator and lastly, my children's threat to have me committed. Anyway, it was fun! Now off to the eye doctor."—Kathleen Musser

The (nonexistent) booby prizes go to:

ULTRACONSERVATIVE 16,112,803,671,360,000
QUATTUORDECILLION 1,506,140,765,200,000

—Contest administered by Jim Goddard.

Charades Results

There must have been many a rarefied encounter with the poetic muse these last few months. Over one thousand GAMES readers were inspired to try their hand at the Charades Contest (September/October, page 52). And almost everyone caught on quickly to the requirements of this exacting entertainment. The solutions to our Presidential charades posed little problem. They were:

- I. Truman ("True" + "Man")
- II. Eisenhower ("Eye" + "Sun" + "Hour")
- III. Coolidge ("Cool" + "Ledge")
- IV. Lincoln ("Link" + "Cone")
- V. Garfield ("Gar" + "Field").

But if you found our charades a challenge, you would have enjoyed our chagrin when we first realized our own little tactical mistake. As P.A. Lambert delicately observed, "You did not ask for the solution of the entry charade. I took this as an oversight." An oversight indeed, although Sandra Brandenburg had another theory: "You did not say whether or not you wanted the solution. I have included it in another envelope. It will be more fun if you solve all the entries yourselves!" While many readers did supply solutions, we had a few fun weeks there as dozens of headscratchers were pouring in daily.

After a while we became fairly fluent in charade solving. Certain devices cropped up repeatedly. If clues like "legume," "garden vegetable," "pod-mate," or "Princess' problem" appeared in verse one, we knew we were inevitably headed for that 48-card favorite "pea-knuckle." "Flip side of front" and "lady's leg" were a popular approach to "back-gammon," although we also had our share of French orphans ("gamins") and smoked ham ("gammon").

We were flattered by the number of charades dealing with love seats and helping hands (that's "chair-aids," you see), and de-

lighted to see a number of team efforts. Families and friends who put their heads together came up with some excellent contributions. That's just how we had hoped it would work.

A special mention must go to Mrs. Jean Ketchum's 4th, 5th, and 6th graders at Dade Elementary School in Miami, Florida. These gifted students were given the Charades Contest as a writing assignment. Their original charades were charming, and not a single one of them missed the spelling of "Silent Cal" Coolidge's surname (as opposed to many of our post-grade-school contributors).

And now to the winners. Though many of us at GAMES had our personal favorites, the final selections were unanimous "first picks."

FIRST PRIZE Tom Moore, Westport, CT (Personalized crossword puzzle; similarly Second & Third Prize)

1. With "one," Hank broke Babe's mark
perennial
In the year of the Bicentennial.
July that year, we came to see,
In New York Harbor, "two" and "three."
This game is fun, though somewhat grim;
You surely have to think or swim.

SECOND PRIZE Roger E. Butler, Millbury, MA

2. First a bird with gaping mouth
Made his migration, heading south.
Second, an Ozark boy he spied,
And "Negative!" Ozark-style, he cried.
Third he perched above a door,
And told an author "Nevermore!"
A gallant general he saw fourth,
Who led his men against the north.
This game, if played in real life,
Would cause a lot of legal strife.

THIRD PRIZE Charlie Link, Omaha, NB

3. Front of a billy goat, back of your seat.
The first and third explain how they meet.
The second and fourth are identical, too.
Two thousand pounds will describe each to you.
Around and around, it sneaks through your hands,
While the one who is "It" must guess where it lands.

TWO HONORABLE MENTIONS (Year's Subscription to GAMES):

David M. Graham, Sr., San Francisco, CA

4. The first—a bit, a piece, a shred.
The second tolls when two are wed.
With epithets of latticed tiles,
This rebus brings you many smiles.

Jean Bergmann, Bronx, NY

5. First is a verb that means you're able,
Pursued by the dog of the Thin Man fable.
Argentina spawned this game,
So it has a Spanish name.
Two or three can play for kicks,
And with partners, up to six.

And a special mention to our First-Prize winner, Tom Moore, who also contributed this wonderfully terse little verse:

6. The race begins
For Mandarins.

Thank you all.

Answer Drawer, page 60

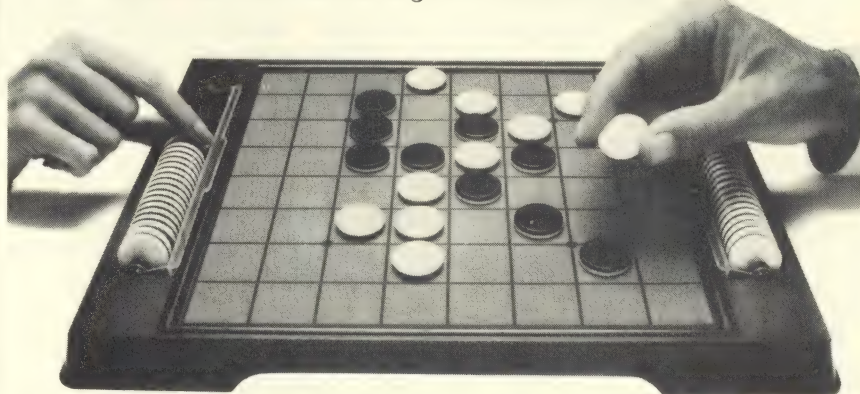
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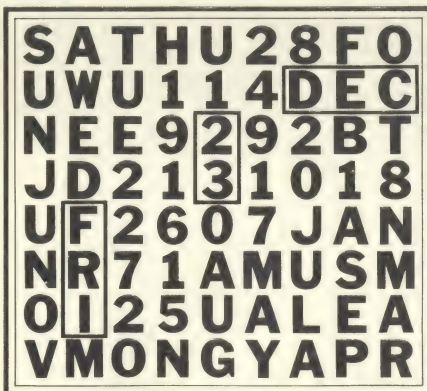


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THE TALKING LEAF

by Laura K. Palmer



Forest



Measles



Small pox



Eat



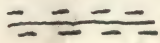
Fish



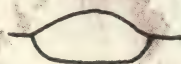
Bear



Deer



Dragging



Lake



Boy



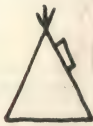
Bad



Peace Pipe, Friendship



Hungry



Teepee



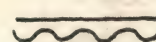
Heart, Good



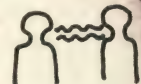
Wise Man



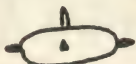
Winter



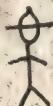
Storm and Wind



Talk Together



Great Spirit Everywhere, The Light, Great Mystery,



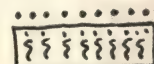
White Man



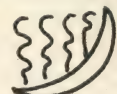
Old (Bent Figure)



Clouds



Cold and Snow



Snow Moon



Crow Moon



Tracks, Walking



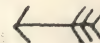
Plenty of Food



Everywhere



Trail



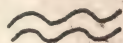
Arrow (to hunt)



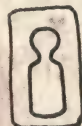
Deep Snow



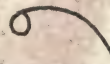
Talking Leaf (Letter)



River



Child



Day



Thirty; similarly other numbers



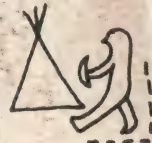
Wild Horse



Hunger Moon



Woman



Man Reached Teepee



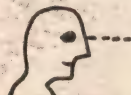
Negative (feelings)



Chief



Come (To Me)



See, Look For



Kinni Kinnick, Smoking, Sociability



Pray

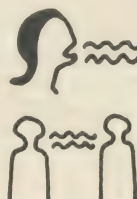
Indians across North America were writing letters and recording tribal events long before the first European settlers arrived with the Roman alphabet. They communicated in picture writing, a system of symbols far more artistic and elaborate than the ABCs. More elaborate, because in picture writing almost every word has its own unique sign. Thus, even the briefest message requires several symbols which must be carefully drawn.

Indian signs, both hand signals and writing, were simplified from a great range of spoken tongues to aid in intertribal communication. Later they were used to communicate with European explorers and settlers. But Indian languages are structurally very different from English and its Indo-European relatives, a difference which played a significant role in Allied communications during World War II, when the U.S. Marines recruited a cadre of Navajo "code talkers." With their help, the signal corps was able to transmit inscrutable messages through enemy lines both in Europe and in the Pacific. There is no evidence that the Axis powers ever got the hang of Navajo.

But you don't have to know the Indian language to read picture writing. In fact, once you've studied them a bit, the Indian signs for common objects, dates, names, etc., have a direct, crystal-clear logic. More elusive are the abstract concepts. In picture writing, for example, there is no indication of past, present, or future in the verbs used. Adjectives, too, are sometimes a bit puzzling. But it won't take long to catch onto them. Let's take an example. Here are two symbols for "talk," in picture writing adapted from the Sioux Indian language.

Here's plain talk.

*And here's a "powwow."
(The wavy lines running between the two figures represent dialogue.)*



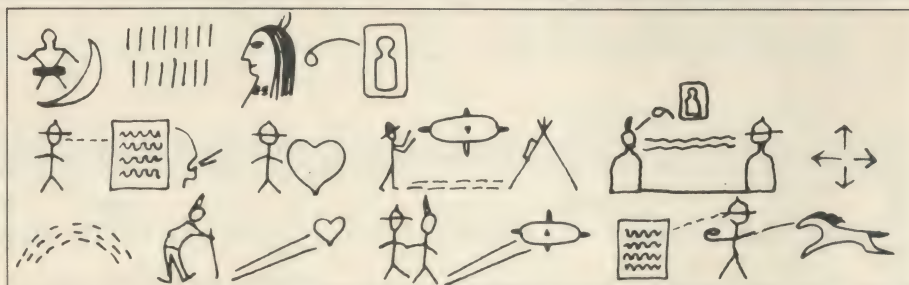
Some pictographs are very efficient. In Sioux, a line connecting two men makes them brothers (either literally or figuratively). To report that a man or animal is

dead, one draws the image upside down. And any of 12 seasonal symbols set over the moon tells you what month it is.

You may also find a poetic sense in some of the symbols. The difference between the symbols for the sun and a wise man, for example, is very slight.

Are you ready to interpret some picture writing? Below are three examples. The first two are part of a correspondence which passed between a Chippewa chieftain and his white friend, William Tomkins—author of *Indian Sign Language* (Dover reprint, 1969). The third is a hunting story. A necessary key to translating these pictographs, written in the early part of this century, is the glossary provided on the facing page. A couple of hints: One, the messages should be read in standard Western fashion, line by line from left to right down the page. And two, you will discover a potential hazard in the lack of conjunctions and punctuation. To make any sense of it, you'll have to provide your own. Finally, don't expect to find all these signs in a Chippewa lexicon; these writings represent a mixture of tongues.

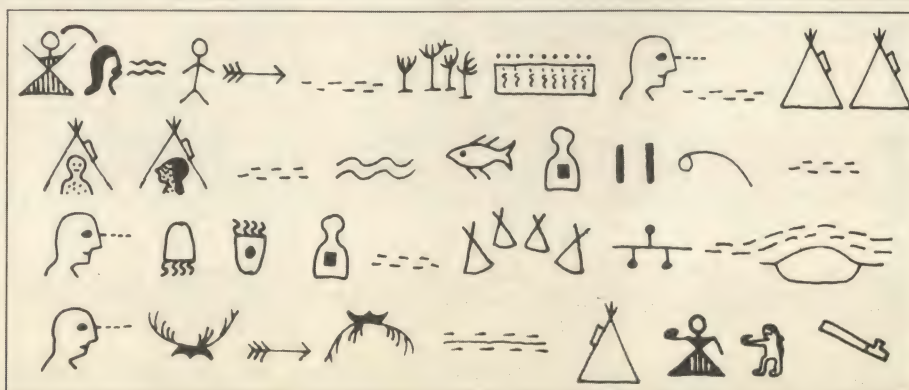
Tomkins writes, by way of introducing the messages: *Some time ago Keesakawasis, Chief Day Child, of the Rocky Boy Tribe of Chippewa Indians in Montana, wrote to [me], regarding his endeavors to trace certain records with reference to the lost tribe of Chippewas, of which his people are descendants. It was necessary for us to communicate by means of Indian pictography, which proved quite satisfactory. Here is my response to Chief Day Child's letter of inquiry:*



Tomkins, who had been known to his Indian brothers for many years as Sunka Wakan Wah-togla, or Wild Horse, continues: *Keesakawasis was delighted to find that he had a white brother to whom he could write his ancient pictorial language. He is over 70 years old but still in the full possession of his faculties and actively heads the tribe of which he is a member. The text of the Chief's letter of reply follows:*



Now that your picture reading is beginning to flow, try your hand at this hunting story, also from Tomkins' book.



For Tomkins' translations, see Answer Drawer, page 59.

Where Did *That* Word Come From?

by Jack Luzzatto

The title of this article has been thrown at the author now and then by a frustrated and indignant puzzle solver who has been stumped by a term beyond his ken. A conscientious constructor is prepared for such an attack. He has his sources.

However inclusive the best unabridged dictionary may be, it cannot have everything the puzzlemaker uses in rounding out his difficult mosaic. The constructor uses the whole world of words and information, all stored in that marvelous data-retrieval system, his little pointed noggin. He is, of course, well equipped with odd-ball information that may or may not also be available in standard works of reference. But to satisfy his complaining critic (and sometimes his editor), he must be able to point to some source, preferably in print, that will stop the skeptic in his tracks. Fortunately, there are a number of offbeat supplementary dictionaries that pick up where the standard ones leave off.

Supplementary Dictionaries

Recently, only the word GRU would get me out of a puzzle trap of my own devising. As a reader of spy stories, I know that GRU is the Soviet army intelligence organization, under the KGB, operating mostly in the foreign field. But does Webster 8, the latest collegiate, know this? It knows the KGB but fails to list GRU. Well, another Webster, the *Merriam-Webster Pocket Dictionary of Proper Names*, knows all about GRU, but evidently never got around to telling the editors of Webster 8!

On another occasion, DE BEERS was the ideal word to help me complete a crossword. De Beers is the name of one of the greatest diamond-mining companies of South Africa, and all the world. Now if this had been the name of the man who founded the company, I could have traced the word in any good biographical dictionary. It was missing in my *Webster's Biographical*, which is the most complete one I know. Once again *Proper Names* came to my rescue. De Beers, it said, was the name of the first diamond mine the company ever operated, dating back to 1871. It may have been, in fact must have been, named for a person. The only other possibility is that it's a place name. Anyway, I had my source.

Suppose I wanted to use (heaven forbid!) so far-out a word as PHILDOODLE. What! You say you've never heard of it? Well, me neither. But if I did use it and

you said show me where that came from, I'd say, "From Ramon F. Adams' cowboy dictionary called *Western Words*, published by the University of Oklahoma Press." And this unimpeachable authority would have saved my skin and sent you in retreat, cursing crossword constructors. But have no fear, I won't use it. This is just to show you that there are such things! A phildoodle is a drugstore cowboy, in this case a youth of the 1920s or 30s who wanted to be mistaken for a real cowboy as he swaggered around the old soda fountain. There are many more terms in this entertaining book that have never made the standard dictionaries.

Occupations and industries all have their special lingo, and the American outdoorsman is a wonderful source. Suppose I defined BANANA BELT as "an easy show" or a "soft, mild winter." That ought to throw you for a loss, so I won't do it. This term comes from one of the most fascinating dictionaries I have, *Woods Words*, by Walter F. McCulloch, former Dean of Oregon State College's School of Forestry. He compiled this entertaining logger's dictionary in 1958, and the Champoe Press published it. To explain the clue above: a "show" is a logging operation; the "soft winter" is easily understood. This book also tells you that Zeke was Paul Bunyan's bookkeeper, that a seam squirrel is a body louse, that hens are women older than heifers, and that a girl who is "scratching calico" is getting dressed in one damn big hurry (probably for good cause). These are only samples from an extraordinary work of humor and scholarship. Unfortunately, you just can't trot down to your bookstore and pick it up. In fact, I do believe it is out of print, which gives me a comfortable edge in the construction game.

I have no desire to use such esoteric information in my crosswords, and I do not advise others to try it either. If the tall timber tycoons want such a puzzle, that's the time to use it.

Now another kind of source I appreciate is one that helps me write a good clue. And that's why *Webster's Geographical* is my gazetteer of choice—it gives a bit of the history as well as the location of a place. If I'm using the word CHIOS, I don't want to give a clue as simple as "A Greek island in the Aegean Sea, near Turkey." That's just not very interesting. With the help of *Webster's Geographical* I might instruct you to come up with the name of an island in the Aegean where Homer was born, which is a

clue I can be proud of and you can learn from. If by chance I needed KHIOS instead of CHIOS in my puzzle, I could also use *Webster's Geographical* as my source on the Greek spelling.

One of the best sources for general literary, historical, and biographical information is William Rose Benet's *The Reader's Encyclopedia*. Its virtues include such varied items as Ferdinand the bull, a compendious list of saints, a bonanza of literary information (both authors and characters), famous plays, historical personalities, and even some famous ballplayers. Although you won't find everything you are looking for (no book can satisfy that demand), you will find it a fine eclectic source.

A serious compilation of the words people use when they aren't mincing them is Wentworth and Flexner's *Dictionary of American Slang*. It might give me the idea to use "sassafras" as a clue for WHISKERS, or "gagger" for CIGAR; and it sure could get me out of trouble if I needed the word GOOLA, because around 1935 that was a jive expression for piano. But it could just as easily get me censored if I used some of its earthier entries. It doesn't have a label warning children off, but perhaps it should.

As a puzzle solver you will not have all the books mentioned above. As a puzzle constructor, I am well-prepared to quote my authority to back up my use of words. There are many other specialized dictionaries. My collection includes a bulky maritime dictionary from Van Nostrand, an electronics dictionary from Radio Shack, aerospace terms from Grumman, etc.; but all these are mostly to be used with care, out of regard for the solver. And that's how I use them.

Crossword-Puzzle Dictionaries

For the solver who has not been treated so considerably, some of the popular crossword-puzzle dictionaries are useful, especially the ones with word-finding sections and category lists as well as alphabetical listings. In the word-finding section of the Dell dictionary, for example, you can find that —SO— could be asok, asom, asop, asor, esop, or esox; and following through on the cross-references you would learn that if the clue called for an Asiatic tree you're safe with ASOK, but if you need a freshwater fish, you should run with ESOK. The NAL crossword dictionary also has a word-finding

continued page 45



Hinkel's Twinkles

by Luther Warm



It was lunchtime and Fletcher Hinkel was brown-bagging it in the municipal cafeteria. By the time his friend Mike arrived, as he invariably did at 12:15, Fletch had already unpacked two eggs and was busy rolling one of them across a paper napkin he had spread on the table. Oblivious to everything around him, he carefully and patiently manipulated the egg between his two hands. Finally, with the delicacy of a card-house constructor, he managed to stand the egg on end, steadying it beneath the tip of his forefinger. After a moment, he lifted his finger and the egg stood unsupported before him.

Fletch's eyes rose to greet Mike. "Hi, you're late. I thought I'd entertain myself with a little balancing act. Bet you can't balance an egg on its end, like this."

Mike sized up the scene, paying close attention to his friend's little feat. "Let me try that." Mike snatched the egg from its precarious position and went to work. With the greatest

of care, he tried duplicating the balancing act. Time after time the egg plopped over. After staring at Fletch's place setting, Mike finally caught on. "Come on Fletch, you're cheating." He lifted the paper napkin to find a small mound of salt Fletch had fashioned into a base to accommodate the egg. Fletch smiled sheepishly and brought out the salt shaker hidden between his knees.

"That's not fair," said Mike. "Hidden props don't count."

"Okay—you're right, it was a low blow." With that, **Hinkel perked up; his eyes seemed to twinkle.** "But I'll challenge you to another kind of balancing act, one that defies the law of gravity," he declared, pointing to the glass of water beside him. "Bet you a cup of coffee you can't get the egg to float on this."

"No hidden props?"

"No hidden props!"

Mike dropped the egg into the glass and it immediately sank to the bot-

tom. He looked at his failure and thought for a moment. "Okay, wise guy, I know how to do it. You've got a raw egg here. I'll just crack it open into the glass and watch it float."

Mike shoved two fingers in the water and scooped out the egg. Before Fletch could stop him, he had rapped the egg on the table top. The shell cracked with a dull thud. Fletch laughed. "Nice try, Mike. But that egg is hard boiled."

Mike's patience was wearing thin.

"Look, I'm getting hungry," he complained. "Just tell me how the damn thing works."

Fletch reached for the egg and commenced his performance with methodical self-assurance. Midway, Mike winced and sank his head into his hands.

"I don't believe it. I've been taken!"

"Fair?"

"Fair!"

How did Hinkel float the egg?

Answer Drawer, page 60

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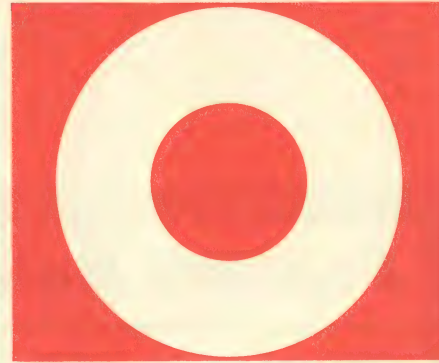
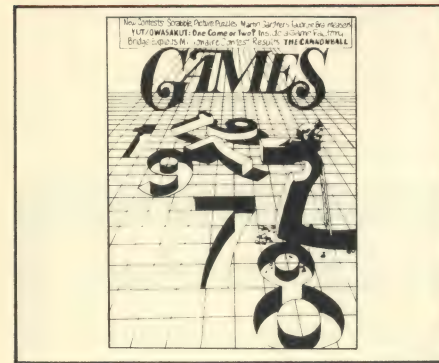
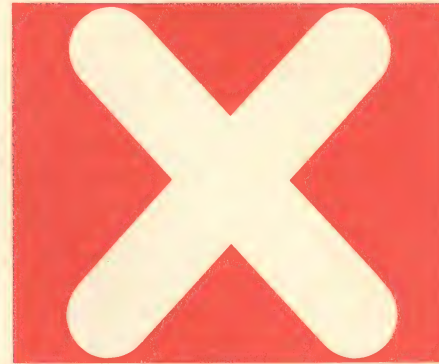
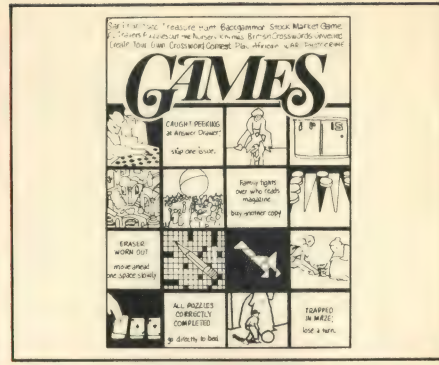
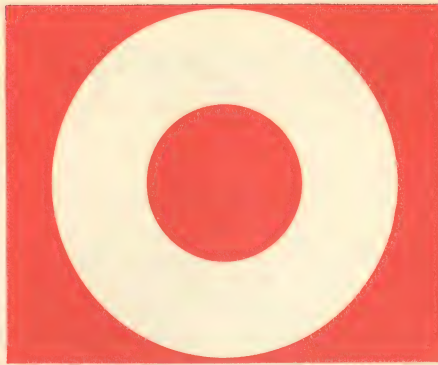
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PENCILWISE

JANUARY/FEBRUARY

These 16 pages have all kinds of puzzles, easy and difficult, to help keep your mind from bagging at the knees. Answers on pages 62, 64.

Crossword à l'Anglaise

Foiled by the clues? That's the fun of British crosswords. Although they often seem ridiculous, the clues usually provide specific directions. Follow them! Also watch out for puns and anagrams. Numbers in parentheses after the clues indicate the number of letters in answer word or words.

ACROSS

- 6 Makes a mesh of clothes lines (4)
- 9 Corny racetrack joke (5, 8)
- 10 Honey gets ring in old-fashioned drama (4)
- 11 I claim chastity, but I'm lying! (8)
- 13 Surfaces, as paint finishes them (7)
- 14 World group's confuser is, paradoxically, a solver of problems (9)
- 16 More efficient baler is confused (5)
- 18 It is hidden with a vat in a cape, but they hold your attention (9)
- 20 To get lucre this way is using foul play (5)
- 23 Off the team for being crooked (3, 2, 4)
- 25 Sale at which caution is thrown to the winds (7)
- 26 O, Martian, is Walt Disney up there? (8)
- 27 Whistle for a drinking spree (4)
- 30 Spitballers? (5, 8)
- 31 A crooked circle (4)

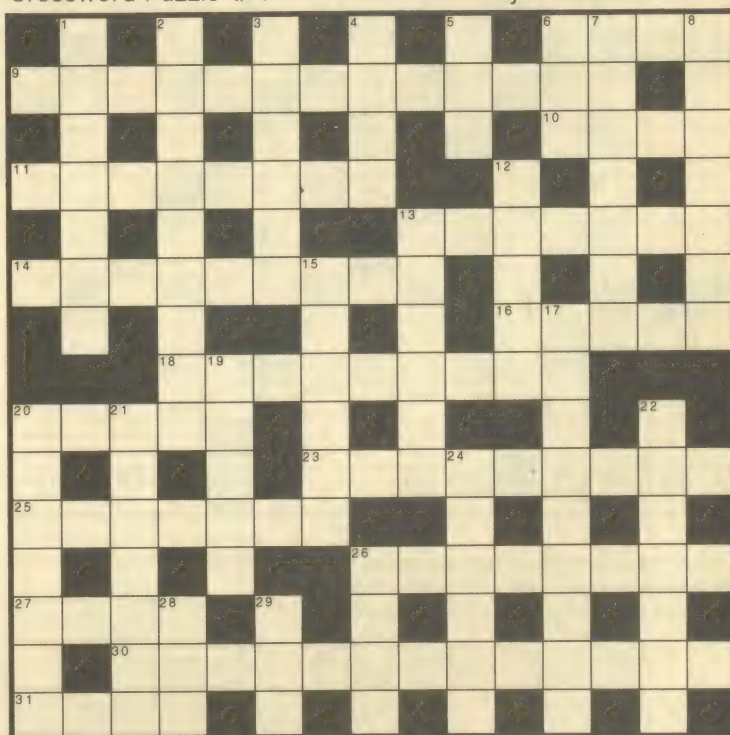
DOWN

- 1 Suffering men in a backward trot (7)
- 2 A UN scare's the way to lose it (9)

- 3 How Chiang felt about the Chinese situation (6)
- 4 All wet, still young and fresh (4)
- 5 Place for pen pals (3)
- 6 Ho's partner in activity, yet together they're a drag! (3)
- 7 Sea bird in a tardy comeback. Thank the Lord! (7)
- 8 The one that TV spoonerisms knock out is me (7)
- 12 Beast hardly the toast of the town or the country (5)
- 13 Private hedge? Almost (6)
- 15 The crazy bird has it backward, but it's soothing anyway (6)
- 17 Swallowed bleach and lye? That explains this! (9)
- 19 Exhausted? Everybody return to quarters (3, 2)
- 20 Pursued the purer lady (7)
- 21 Make the king lightheaded (7)
- 22 Oar in bad bind, so use your motor (7)
- 24 Wild oat pie can knock you out (6)
- 26 The slap happy high spots (4)
- 28 Chasing game (3)
- 29 Harass ten after I've lost one (3)

Crossword Puzzle #1

by JACK LUZZATTO



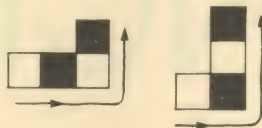
Scratch Sheet (You'll need it.)

THE KNIGHT'S TOUR

by Edith Rudy

The object of this game is to start at one of the starred positions and, moving as the knight does in chess, to form four-letter words until all of the letters in the puzzle have been used. The last letter of the first word becomes the first letter of the second word, and so on. Letters may be used more than once. In chess, the knight starts at one of the starred positions and moves in an "L" pattern—two spaces in a straight line (either horizontally or vertically) and then one space perpendicularly.

For example:



Most of the words in these puzzles are fairly common; the most difficult you'll find will be EKED, NODE, MICA, EWER, and GARS.

Tour #1



Tour #2



Skeleton Puzzle

Listed alphabetically and by length below are the answers to the puzzle. Fit all the words into their proper places in the puzzle diagram.

3 Letters

CAR
DIM
FOG
GAS
OIL
ORB

4 Letters

ARCS
BULB
FIRE
HALL
LAMP
POLE
STOP

5 Letters

ANGLE
FLARE
NIGHT
SIGHT
STAND
TREES (Christmas)

6 Letters

BEACON
MINER'S (lamp)

7 Letters

LANTERN
PHOTONS

8 Letters

DAYLIGHT
INFRARED
RED LIGHT
SUNSHINE
TORCHERE

9 Letters

FOOTLIGHT
HEADLIGHT
NEON SIGNS
REFLECTOR
TABLE LAMP

10 Letters

GREEN LIGHT
PILOT LIGHT
SUN IS RISEN
TORCHLIGHT

11 Letters

CANDLESTICK
EVENING STAR
FLUORESCENT
Klieg LIGHTS
SMOKING LAMP

12 Letters

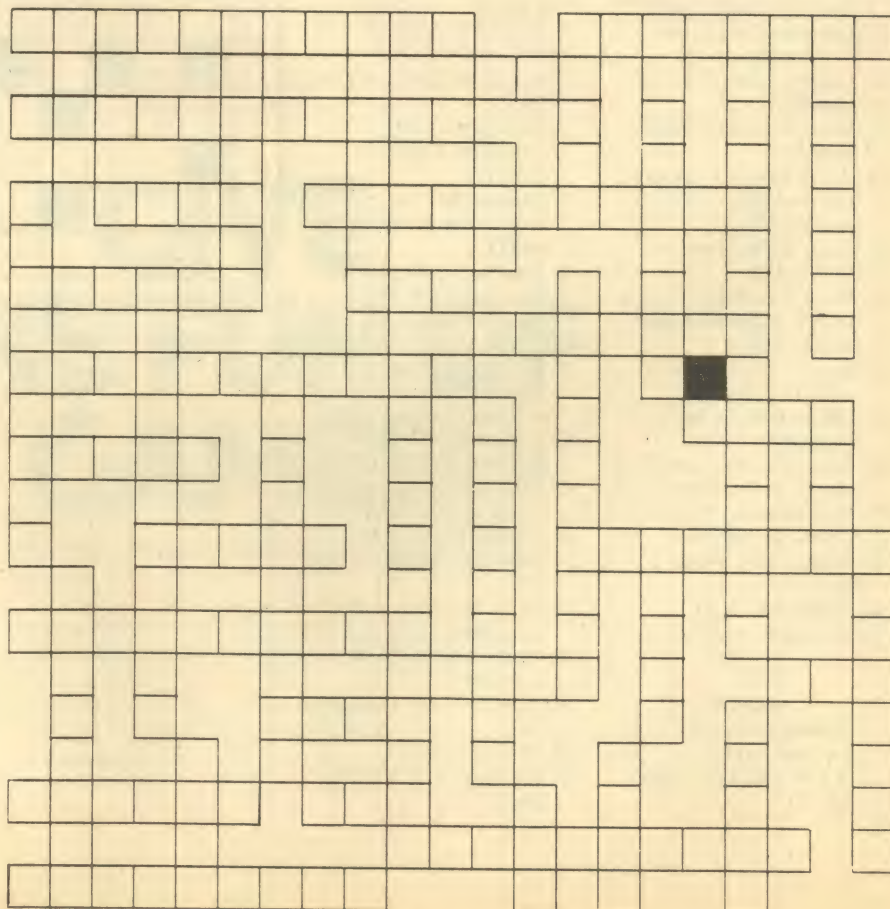
ALADDIN'S LAMP

15 Letters

HI-INTENSITY LAMP

Let There Be Light

by J.L.





Martha Weber works in real estate management and is the wife of a dental surgeon. "I do all of my puzzles in pen—it's more of a challenge, and really 'Fair Play.'" Her expertise is shown in the time it took her to do this puzzle—18 minutes, unassisted. She did think "some of the definitions were a little coy, such as 82 and 95 DOWN."

Fair Play

If you feel you 40 ACROSS, then try 97 DOWN.

ACROSS

- 1 Good earth
- 5 Speeder's nemesis
- 10 Cut apart
- 15 Undeniable item
- 19 Member of French clergy
- 20 Expiate
- 21 Good-night girl
- 22 Other: Sp.
- 23 Welcomed with style
- 27 A, B-flat, or G
- 28 Because
- 29 Metal sources
- 30 Break out
- 31 "The final frontier"
- 32 Lady, Lynda, or blue
- 33 Fitted a joint
- 34 Hard soap
- 37 Passport endorsement
- 38 Son of Jacob
- 39 Portuguese island group
- 40 Sanctimonious speech

- 41 Noggin
- 42 Anecdote
- 46 They're always under foot
- 47 Material for coastal castles
- 48 Smoggy sight
- 49 Abnormal growth
- 50 Acknowledge
- 51 Seethe
- 52 Well — (compliment or meat order)
- 53 A form of psychic energy
- 54 Fury
- 55 Habitual wag
- 56 Made tranquil
- 57 Slogan for Athos, Porthos, and Aramis
- 63 Indian coastal region
- 64 ———-over (quick survey)
- 65 Chow
- 66 Brought out
- 67 Set of principles to live by
- 68 Platform
- 69 Sodium chloride
- 73 Yawns
- 74 Nosegay
- 75 Farm fixture
- 76 Supernatural slave
- 77 Pub drinks
- 78 High wind
- 79 Combust
- 80 Roosters for roasters
- 81 Ward (off)
- 82 Beer ingredient
- 83 Crown
- 84 Sound of water on the shore
- 88 Relish the fire
- 89 Bowed
- 90 Crook's comeuppance
- 91 Furthest from first
- 92 Italian poet
- 93 Lay odds
- 96 "Do unto others ..." as a policy
- 100 *Comme ci, comme ça*
- 101 Tool for shaping wood
- 102 Hot crime
- 103 Otherwise
- 104 Woolly females
- 105 Pierce
- 106 Challenge a lion, so to speak
- 107 Architect's drawing

DOWN

- 1 Escapade; prank
- 2 Double-reed instrument
- 3 With competence
- 4 Brooks
- 5 Long-lasting tires
- 6 Without delay
- 7 Sweet: Fr.
- 8 Kitty starter
- 9 Earned a gold watch: Abbr.
- 10 Rugged range
- 11 Goofed
- 12 Chevron marks
- 13 Finale
- 14 Get what's coming to you
- 15 Compel
- 16 On even terms
- 17 Pancake
- 18 Lugged
- 24 Sight
- 25 Raise at sea
- 26 Italian city
- 31 Scatter
- 32 Difficult situation
- 33 Measure out
- 34 Spanish house
- 35 Russian inland sea
- 36 Go it alone
- 37 Weathercock
- 38 Loaf
- 40 Animal for a dry spell
- 41 Gift from China
- 42 Potato stem
- 43 Acid found in protein
- 44 Alpine coat
- 45 Flea away
- 47 Glucose, sucrose, dextrose, or sweetheart
- 48 Mob
- 49 Weather satellite
- 51 Unit of capacitance
- 52 Trip the light fantastic
- 53 Radical sides
- 54 Judicial vestments
- 55 Bane of dieters and dentists
- 56 Dealt a mortal blow
- 57 Last
- 58 Maritime
- 59 Flee, as he and she
- 60 Imposters
- 61 Unrestrained
- 62 Come to know
- 67 Aloof
- 68 Small spear
- 69 Indian Rebellion, 1857-58
- 70 Soon: Arch.
- 71 Follows party or foul
- 72 IQ, for example
- 74 Twinge
- 75 Preponderance
- 76 Tend the roses
- 78 Non-Jew
- 79 Tend to the turkey
- 80 Vie
- 81 Puncher
- 82 Lady's nuisance
- 83 Straight talk
- 84 Memory slip-up
- 85 It points the way
- 86 Leek-green quartz
- 87 Great tributary of the Rio Grande
- 88 Come clean
- 89 Lightweight wood
- 91 Latvian
- 92 French artist
- 93 Malarkey
- 94 Wagner heroine
- 95 Source of adult exasperation
- 97 Give (someone) the sack
- 98 Prate
- 99 GOP: Abbr.

Siamese Quintuplets

by Edith Rudy

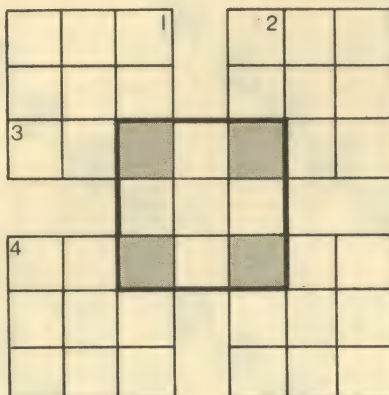
Use all 15 three-letter words in the list to construct five 3 x 3 word squares in such a way that:

(A.) they interlock at the corner squares (gray), and
(B.) they produce four seven-letter words that begin at the numbered squares.

All the three-letter words appear twice—once across and once down—and always within the same 3 x 3 square.

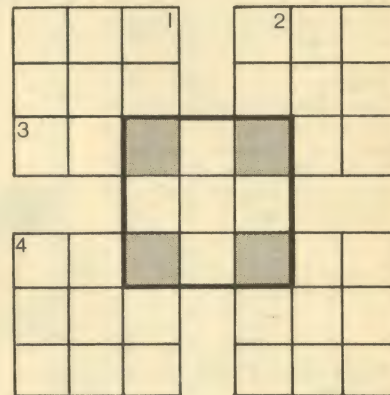
1

ANT PEP
ATE PLA
CUT TAR
EEL TED
ERN TER
IRE TRA
NIT USE
NOR



2

ADA ONS
ALE ORE
APT PSI
LOT SLY
MOA TED
NAT TER
NIL TIO
ODD



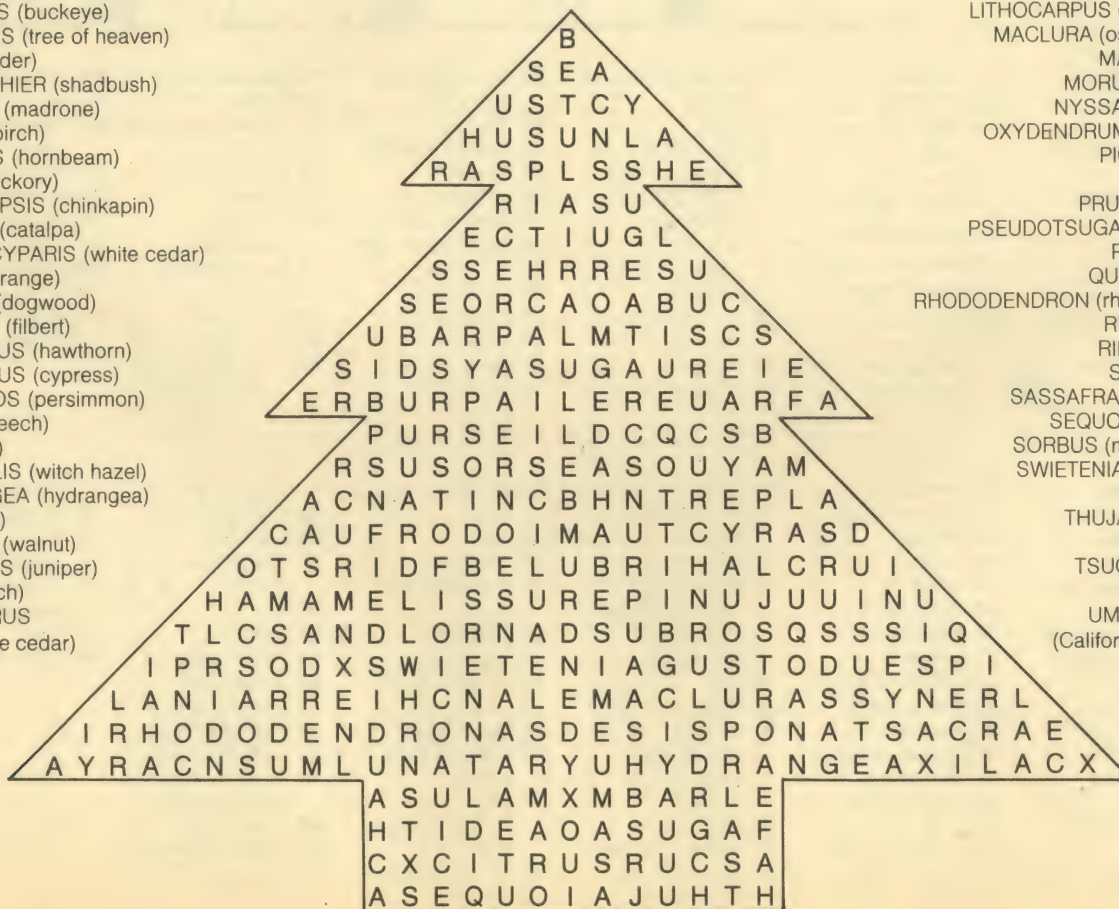
The Tree of Trees

by Edith Rudy

If you find searching for everyday words too easy, try this Latin(!) find-a-word. Hidden in the letter grid are the scientific names of the 56 trees listed below. The common name of each tree is given in parenthesis (these do not appear in the puzzle) just so you'll know what tree you are searching for. Words may appear in any direction in the puzzle—horizontally, vertically, diagonally, forwards, backwards—but always in a straight line.

ABIES (fir)
ACER (maple)
AESCULUS (buckeye)
AILANTHUS (tree of heaven)
ALNUS (alder)
AMELANCHIER (shadbush)
ARBUTUS (madrone)
BETULA (birch)
CARPINUS (hornbeam)
CARYA (hickory)
CASTANOPSIS (chinkapin)
CATALPA (catalpa)
CHAMAECYPARIS (white cedar)
CITRUS (orange)
CORNUS (dogwood)
CORYLUS (filbert)
CRATAEGUS (hawthorn)
CUPRESSUS (cypress)
DIOSPYROS (persimmon)
FAGUS (beech)
FICUS (fig)
HAMAMELIS (witch hazel)
HYDRANGEA (hydrangea)
ILEX (holly)
JUGLANS (walnut)
JUNIPERUS (juniper)
LARIX (larch)
LIBOCEDRUS
(incense cedar)

LIQUIDAMBAR (sweet gum)
LIRIODENDRON (tulip tree)
LITHOCARPUS (tanbark oak)
MACLURA (osage orange)
MALUS (apple)
MORUS (mulberry)
NYSSA (black gum)
OXYDENDRUM (sourwood)
PICEA (spruce)
PINUS (pine)
PRUNUS (cherry)
PSEUDOTSUGA (Douglas fir)
PYRUS (pear)
QUERCUS (oak)
RHODODENDRON (rhododendron)
RHUS (sumac)
RIBES (currant)
SALIX (willow)
SASSAFRAS (sassafras)
SEQUOIA (redwood)
SORBUS (mountain ash)
SWIETENIA (mahogany)
TAXUS (yew)
THUJA (arborvitae)
TILIA (linden)
TSUGA (hemlock)
ULMUS (elm)
UMBELLULARIA
(California laurel)*



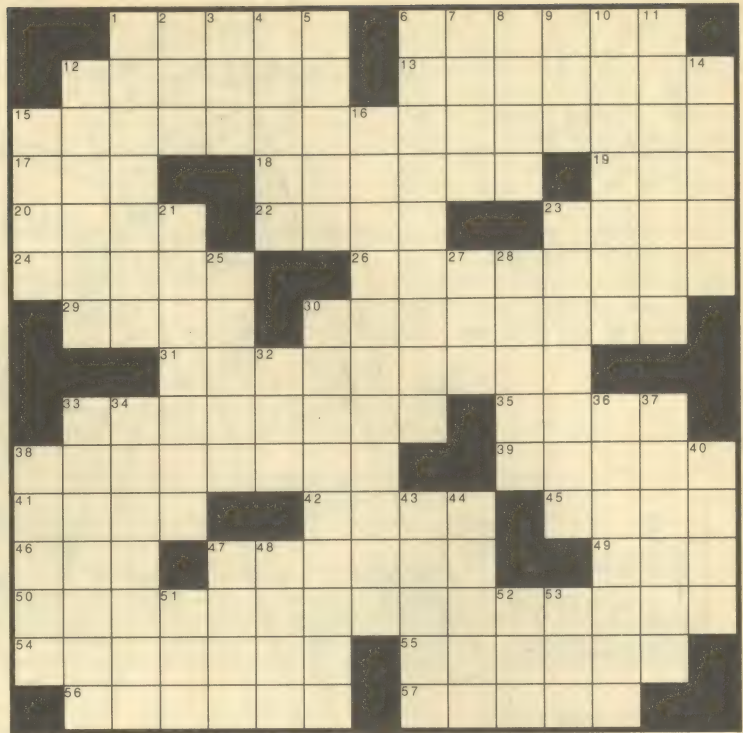
Hot Stuff

There is no answer to the clue for 15 ACROSS, and there is no answer to the answer either.

- ACROSS**
- 1 Move slow, swim fast
6 No lovers of autumn leaves
12 Ice man in the hot spot
13 Prayers
15 Where's the fire?
17 Consume
18 Former capital of Lithuania
19 Spanish Mrs.
20 Eager
22 Used the fire-house pole
23 Dance maneuver
24 Long hairs
26 They ignore the rules
29 Cut, as wood
30 Mosquitoes: Colloq.
31 Shoots
33 Placed in a house of worship
35 Egg drinks
- 38 On — (square-shooting)
39 Heron
41 First of the Freudian stages
42 Detective discovery
45 Indian woman's wear
46 Heart of a Latin lover?
47 Powerful
49 Well done by the sun
50 Where bullets are flying
54 Sicilian town near Mt. Etna
55 Recording
56 Burn balm
57 Road curves
- DOWN**
- 1 Italian ski resort
2 Campaigned
3 Ring master?
4 Eye signs
5 Within the law
- 6 Puritan of Cromwell's time
7 Calling code
8 Osculate
9 Superlative suffix
10 Carouse
11 Sound sleepers?
12 Tropical fruits for jelly
14 Speaks sharply
15 Ray of light
16 Hot cakes, for example
21 Not rainfall, but it helps
23 Shorthanders, for short
25 Take shots at
27 Electroencephalogram: Abbr.
28 Sing — different —
30 Choice
32 Speed (up) the engine
33 Of time: Arch.
34 — heart talk

Crossword Puzzle #3

by J.L.



- 36 Baked cheese crusts
37 Indian skipper of a small boat
38 — a plea (to make a court deal)
- 40 Prong
43 Make one
44 Devices for heating liquids
47 Prefix for scope or meter
- 48 — consequence (trifling)
51 All fired (up)
52 MDs for all ills
53 Cry wolf, for example

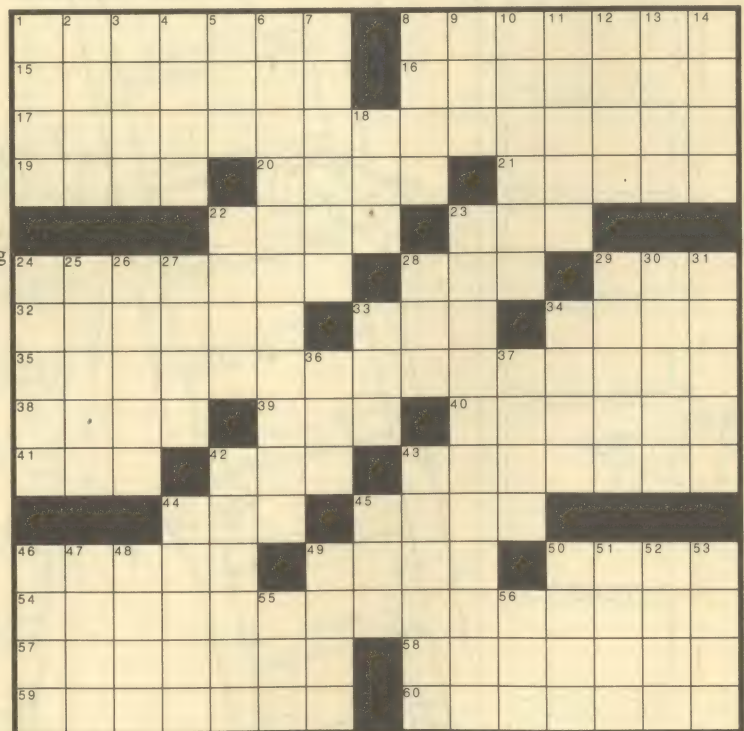
Three Ways to Be

If at first you don't succeed, try 18 DOWN.

- ACROSS**
- 1 Wise man of India
8 Same but different
15 Soil problem
16 Popular seasoning
17 Bull's-eye!
19 Like pie?
20 Hot fiddler?
21 Cooks up
22 — pigeon (target)
23 — Moines
24 Site for Milady's paint job?
28 For each
29 Query
32 Making a choice
33 Highland cap
34 Racket man
35 Walked a crooked mile
38 Periods in history
39 As well
40 Mexican shawl
41 Prosecutors: Abbr.
42 Coop
43 Left the fold
- 44 Charioteer
45 Ready for an aspirin
46 He comes to court
49 Black — (melancholy)
50 Musical realism at second hand
54 They just don't care
57 Bright, as the night
58 Leave the tavern tipsy
59 Hot milk and wine drinks
60 Gets high?
- DOWN**
- 1 Nothing more or other than
2 Song for Sills
3 The greedy ones
4 Descriptive of a campfire the morning after
5 — mouse
6 Two-job person
- 7 Harden by heating
8 London district
9 Anger
10 Club affiliate
11 Stravinsky and Sikorsky
12 Freeway section
13 Once more
14 Rogers and Rob
18 Endeavor
22 Jargon
23 Greek orator
24 Hauled off the highway
25 Met event
26 Alcohol burners
27 Insect eggs
28 Birdie plus one
29 Moving rhythmically
30 Form
31 Brought into harmony
33 Company, not a crowd
34 Taj Mahal site
36 An eternity, or thereabouts

Crossword Puzzle #4

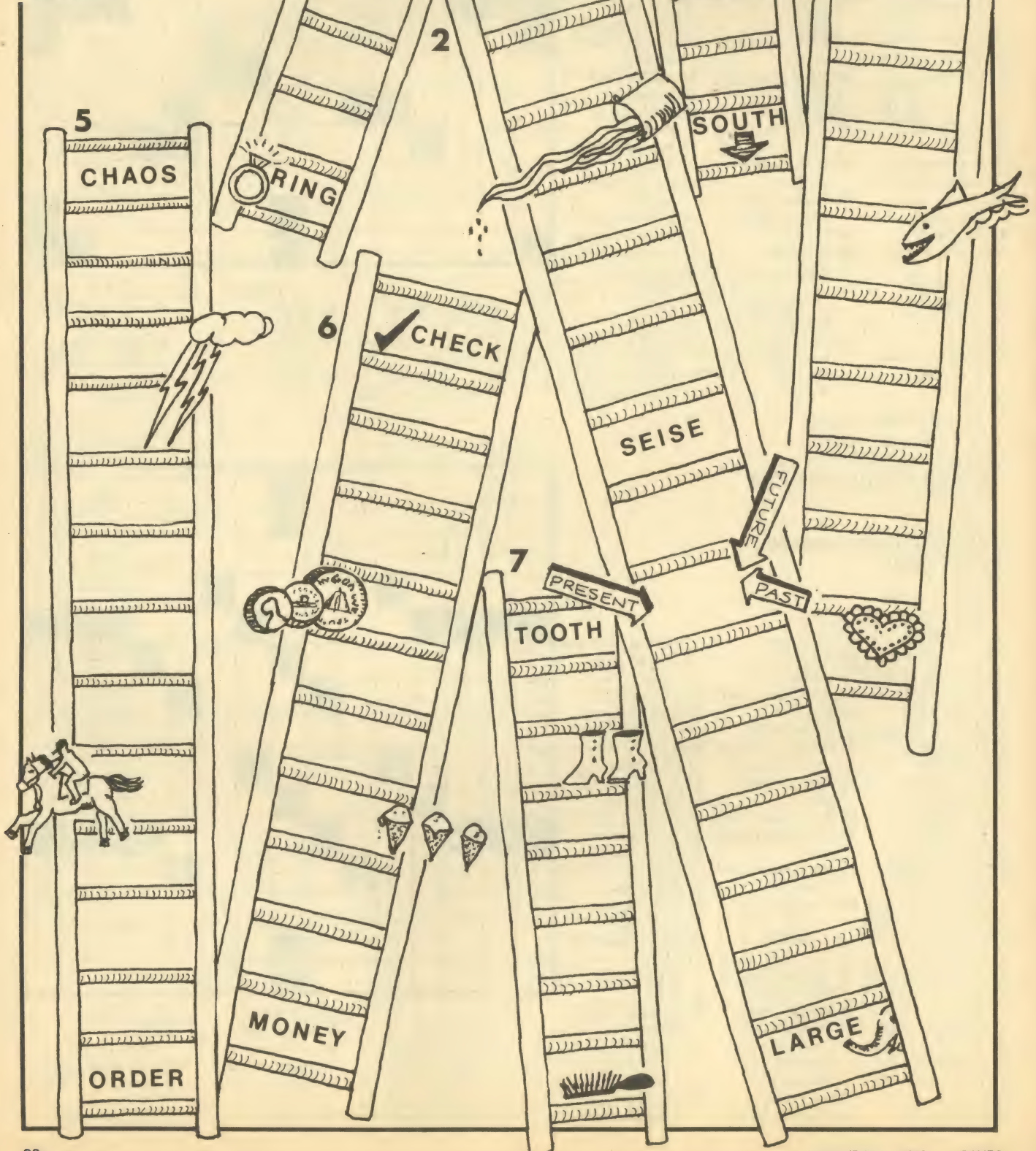
by JORDAN S. LASHER



- 37 Not a one
42 Decorate with a flowered border
43 Eyeball coating
44 Enriched survivors
45 Breathing space
- 46 Bit of straw
47 Aware of
48 Harem rooms
49 Money from optimists
50 Golf target
- 51 Get — the ground floor
52 Inherited grudge
53 Doctrine followers
55 Tantrum
56 Sleuth: Slang

LADDERGRAMS

Laddergrams are an old-fashioned entertainment whose object is to "travel" from one word to another by a series of letter substitutions. Only one letter may be changed at each step or rung of the ladder, and a real word must be formed at each stage. (Proper names are allowed.) For example, HEAD might be joined to FOOT in a six-rung ladder by the sequence HEAD, HELD, HOLD, FOLD, FOOD, FOOT. In a few cases we've filled in less familiar words and have also provided some picture clues along the way.

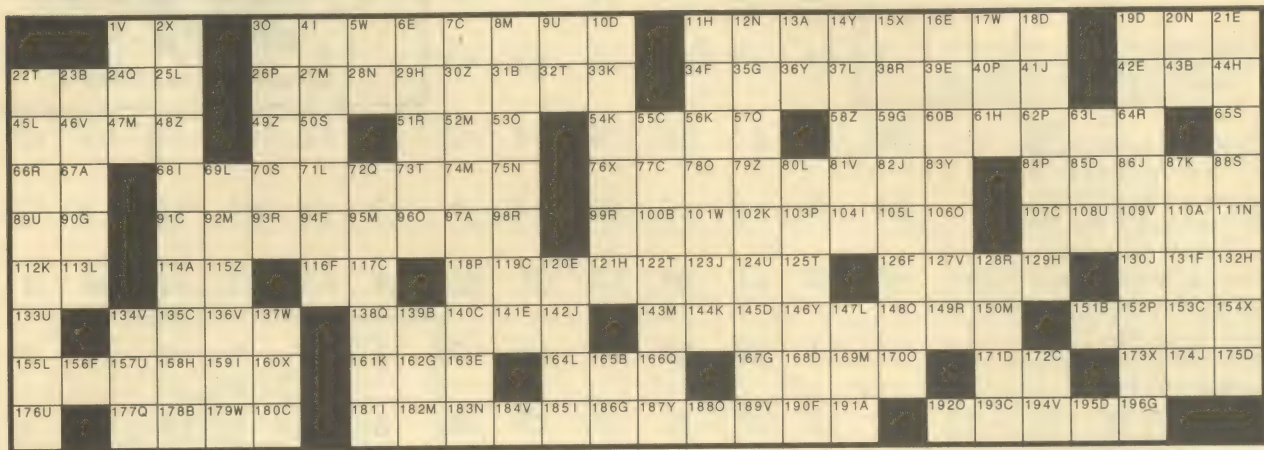


Double Trouble

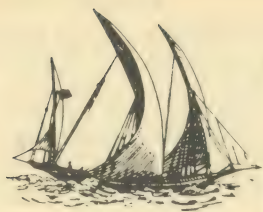
by Barbara Stovall

Once you get into it, our Double Trouble acrostic is double fun. To solve it, guess as many of the words defined below as you can, write them in on the numbered dashes, and then transfer them to the correspondingly numbered squares in the puzzle. Black squares indicate spaces between words; if there is no black square at the end of a line, the word continues on the next line. Don't despair if you don't guess all of the defined words at first—as you fill the puzzle grid with letters, words will begin to

take shape, so you can work back and forth between both sections of the puzzle. (The letters that appear at the top of each square in the grid refer to the defined words below.) The completed puzzle will read as a quotation from a published work, and the first letter of each filled-in word below, reading down, will spell out the author's last name preceded by the initial of his first name—and the title of the published work from which the quotation is taken.



- A. A beginner 110 13 97 114 191 67
- B. Mexican dog 151 100 31 43 60 178 165 23 139
- C. Sounding like the sound it describes 55 153 119 77 193 117 172 91 135 180 7 140 107
- D. Inclined to take over in a high-handed manner . 145 18 195 85 19 171 168 175 10
- E. The stab of a pointed weapon 120 141 16 42 39 6 163 21
- F. Ridiculous 190 156 94 131 126 116 34
- G. Town in Pennsylvania known as an artists' haven 162 90 167 35 59 186 196
- H. Stalin's daughter 121 132 11 129 61 44 158 29
- I. Agree; receive 185 159 104 4 68 181
- J. Famous area in San Francisco (site of the Mark Hopkins Hotel) 82 86 123 142 174 130 41
- K. Nineteenth-century romantic novel by Eliot 144 56 161 102 54 33 87 112
- L. White crystalline substance derived from mustard oil (also called allyl thiourea) 164 147 155 69 113 71 63 105 37 80 45 25
- M. Much too old 92 74 47 150 95 52 27 182 8 143 169
- N. Slang for megohmmeter 12 183 111 28 75 20
- O. Town in California (site of large Veterans' home of the same name) 57 78 188 3 148 192 96 170 106 53
- P. Of or relating to a town, as opposed to the country 152 118 84 103 62 40 26
- Q. Command to Fido to retrieve something 138 166 72 24 177
- R. Pertaining to a sense of beauty 128 98 93 51 66 149 64 38 99
- S. Crunchy fruits; crazy 50 88 65 70
- T. Covered with green vines 122 32 73 125 22
- U. A sirocco that blows in Spain 124 176 9 157 89 108 133
- V. A kind of print 194 1 189 127 81 46 184 109 136 134
- W. Desert in Israel 17 137 5 101 179
- X. Famous tower in Paris 160 15 154 2 76 173
- Y. Small town in Irian Java 83 187 146 36 14
- Z. A type of winding for yarn 115 79 58 49 48 30



WONDER-LOST

A sea voyage to the Seven Wonders of the Ancient World would have been difficult when they were in their prime since most of them were landlocked, and impossible in our time since all but one have vanished long ago. But let your fancy do the floating as you embark on this arithmetical argosy.

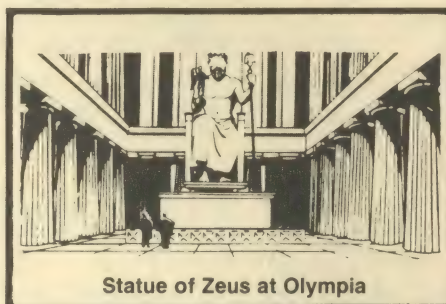
Your first destination is the Pyramids at Giza. Beginning at the number 5 to the right of your sailing ship, and using only vertical or horizontal moves, travel *five* numbers in any direction. Continue on your journey by using the number you land on to dictate the amount of steps you may move next. Do not include your starting point in the count. For example, on your first move you will end up on either the 2 (five spaces to the right of the 5) or the 4 (five spaces below it). Move "by the numbers" until you reach the boldface number 1, by *exact count*. At no time are you allowed to pass through any of the Wonders.

When you feel you've seen enough of Giza, set out to sea again by using the boldface number 1 as your first move toward Wonder #2, the Hanging Gardens of Babylon, and so on until (in numerical order) you reach Wonder #7, the Lighthouse at Alexandria. Having finally arrived there, you may put your pencil in dry dock.

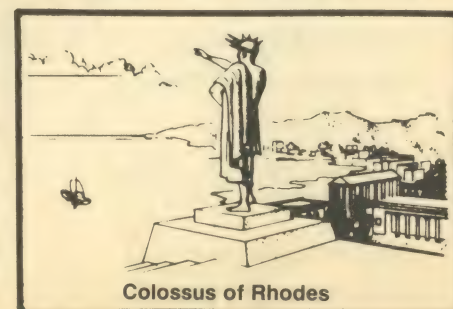
4	2	1	1	7	1	4	7	6	3	4	2	1	3	2
5	7	3	2	6	2	2							1	7
2	6	2	5	8	4	7							3	4
1	3	2	4	2	7	1							5	3
1	1	4	3	1	1	3							2	1
6	3	7	5	5	4	6	5	5	3	1	4	5	6	5
4	8	3	2	6	4	1	2	5	1	2	3	1	4	6
5	2	1	4	2	1	3	4	2	3	2	4	1	8	5
5	1	2	3	8	6	2	2	3	3	2	6	5	2	2
2	2	1	6	2	3	3	3	2	8	1	2	6	4	7
6	1	3	1	5	3	1	4	5	6	6	4	8	5	3
2	4	4	2	3	4	7	2	3	8	3	5	7	6	5
5	1	4	3	8	2	4	5	7	2	4	4	2	1	4
2	3	2	1	4	7	6	8	2	1	3	6	7	3	4
6														
2														
3														
6														
3	2	3	6	3	1	4	3	6	4	5	4	7	1	2
1	7	5	4	2	6	7	8	6	2	3	1	3	7	3
5	2	6	3	5	2	4	1	3	7	4	8	2	1	4
7	8	3	6	7	1	6	5	3	2	2	4	3	5	5
2	1	6	7	3	6	2	1	5	3	6	1	2	4	6
1	5	2	4	3	3	3							6	1
4	3	5	7	2	4	1							4	6
7	2	6	3	1	5	6							6	7
2	4	2	5	7	3	4							4	1
1	3	2	7	3	2	8	1	3	2	1	8	4	3	2



Egyptian Pyramids at Giza



Statue of Zeus at Olympia



Colossus of Rhodes

7	8	3	2	1	2	7	8	7	8	1	1	5	2	4	8	4	5	2	5	1
6	1	6	7	3	1	8	1	8	3	2	3	4	3							
4	2	7	6	4	3	2	4	7	5	4	7	3	8							
5	5	8	1	2	5	4	2	5	6	8	4	2	8							
8	6	4	5	2	8	5	2	6	3	5	5	1	7							



Mausoleum at Halicarnassus

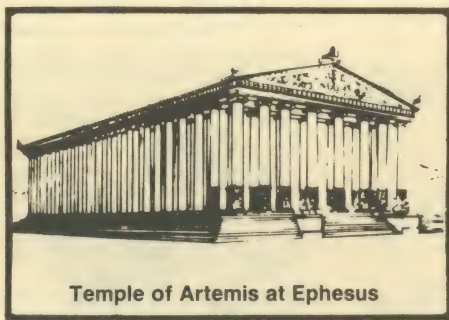
6	4	1	4	7	7	1	5	4	1	3	6	5	1	3	2	6	2	1	5	6
7	5	3	1	7	5	2	1	2	6	3	5	2	7	4	4	5	4	5	2	3
6	5	5	2	4	6	4	3	2	5	4	6	8	1	5	5	7	6	2	3	4



Hanging Gardens of Babylon

6	2																			
3	5																			
4	6																			
5	5																			
2	3	2	1	5	3	2	3	6	4	3	1	5	3	7	7	2	7	6	2	5

6	4	6	3	8	1	6	2	3	8	6	6	1	8	1	3	4	4	3	6	7
4	3	2	1	6	3	2	1	5	6	2	7	1	5	2	1	3	5	7	1	6
3	6	7	4	1	7	6	3	4	1	3	3	6	1	6	7	4	6	8	2	8

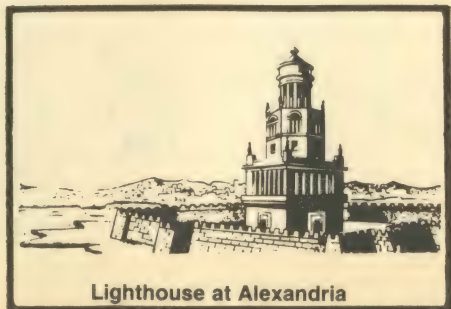


Temple of Artemis at Ephesus

1	6	5	2																	
3	1	1	3																	
2	4	8	2																	
4	5	2	6																	
3	3	5	3	1	5	3	5	3	1	5	5	2	3	6	4	2	4	2	5	8

4	7	2	1	7	3	2	1	6	5	2	1	1	5	6	8	2	6	1	6	6
8	6	5	7	2	6	7	5	1	3	4	4	5	1	6	2	7	3	6	8	5
7	4	6	3	2	7	2	7	2	1	4	8	7	2							

4	2	3	3	4	3	2	5	4	3	3	1	3	7							
2	8	2	6	2	3	1	3	5	6	6	7	1	2							
6	5	1	3	2	3	2	4	6	3	5	4	5	4							
5	1	3	5	2	6	2	1	6	5	2	6	6	5	7	5	4	7	4	8	2



Lighthouse at Alexandria

Skeleton Puzzle

Fruits, Vegetables, Gardening, and Related Phrases

by J.L.

Listed alphabetically and by length below are the answers to the puzzle. Fit all the words into their proper places in the puzzle diagram.

3 Letters

PEA
PIP

4 Letters

CUBE
DILL
PEAR
ROOF (garden)
SILO

5 Letters

BERRY
HEDGE
SEPAL

7 Letters

ROSEBED
TEMPLES
(oranges)

8 Letters

BEANPOLE
FRUIT CUP
PESTFREE

9 Letters

CARROT TOP
CHERRY RED
FRUIT PIES
OF LETTUCE
(a head)

ORANGEADE

PEPPER POT

SAPODILLA

STAR APPLE

STONECROP

TANGERINE

TOMATO CAN

10 Letters

GOLDENSEAL

GRAMA GRASS

ROSE GARDEN

STRINGBEAN

11 Letters

APPLE STANDS

BANANA SPLIT

12 Letters

MORNING GLORY

TWIST OF LEMON

13 Letters

APPLE-PIE ORDER

SPOON UP A MELON

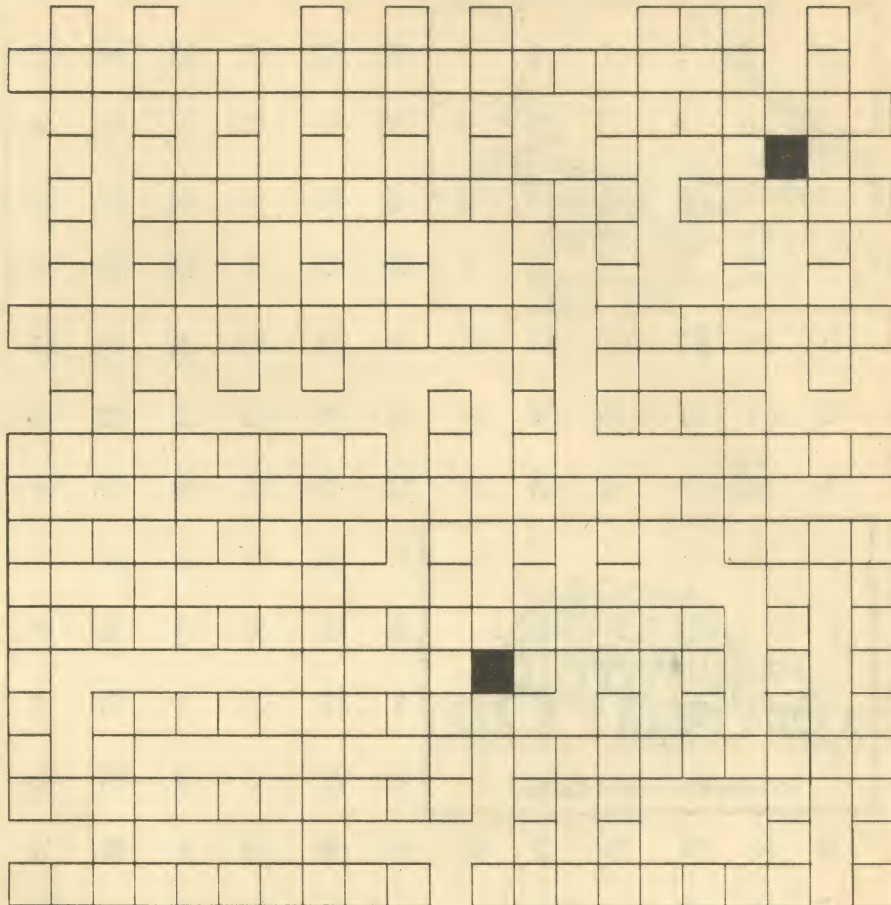
15 Letters

CAULIFLOWER EARS

CLUSTER OF GRAPES

17 Letters

DIGS POTATO GARDENS



CAPTAIN HOOK MAZE

Mean old Captain Hook challenged his first mate to a duel because he had let Peter Pan escape. Tinker Bell stayed to watch the fight but, as she soon became bored, decided to liven it up. She descended upon the first mate's sword and danced her way across both pirates, tickling them mercilessly as she went. What route did she take to Captain Hook's boot?





RACE #	TRACK
--------	-------

2

3

4

5

6

7

8

9

10

11

12

**SCORE**

PLAYERS

TOTAL

Association

by Gerard Mosler

Here is a game that the whole family can play together. The object is to discover the idea that links, or "associates," two words which, at first, may seem to have nothing in common. However, rest assured that in all cases a single word can be supplied as the "missing link" between the words given. Whoever thinks he has a good word link shouts out his answer. For example, in number one, the link between TENNIS and CIGARETTE might be MATCH, and between CIGARETTE and LAMP it might be LIGHT.

When you are through with the game, turn to the Answer Drawer and compare your suggestions with ours, which may (or may not) be the best associations available. In any case, a score of 30 or more good associations (whether or not they are the same as ours) is very good.

1. Tennis	_____	Cigarette	_____	Lamp	_____
2. Church	_____	Telephone	_____	Football	_____
3. Promise	_____	Book	_____	Tea	_____
4. Dollar	_____	Law	_____	Scales	_____
5. Movie	_____	Night	_____	Horse	_____
6. Blush	_____	Clock	_____	Burglar	_____
7. Fist	_____	Dog	_____	Calendar	_____
8. Bed	_____	Music	_____	Hat	_____
9. River	_____	Sleep	_____	Wool	_____
10. Luggage	_____	Elephant	_____	Keys	_____
11. Vote	_____	Dice	_____	Leopard	_____
12. Typewriter	_____	Bonnet	_____	Sunday	_____
13. Apron	_____	Violin	_____	Tar	_____
14. Jail	_____	Fire	_____	Hand	_____
15. Leap	_____	Bull	_____	Rose	_____
16. Artichoke	_____	Blood	_____	Ore	_____
17. Bank	_____	Window	_____	Wine	_____
18. Hanger	_____	Tailor	_____	Lawyer	_____
19. Lightning	_____	Train	_____	Fur	_____
20. Pine	_____	Dressmaker	_____	Line	_____



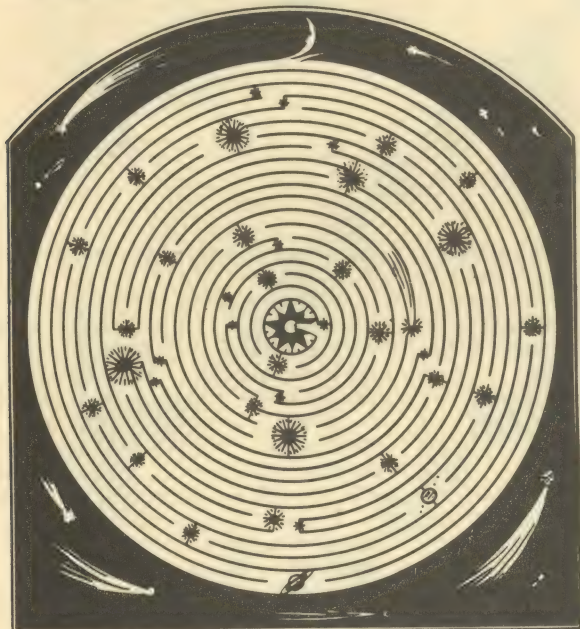
On Safari

by Christine Foley

The names of 38 African countries are hidden in this map. They read in all directions but always in a straight line. (Letters may be used in more than one name.) We haven't provided a guide for this safari, but if you get lost, the 38 countries are listed in the Answer Drawer on page 62—and the completed solution on page 64.

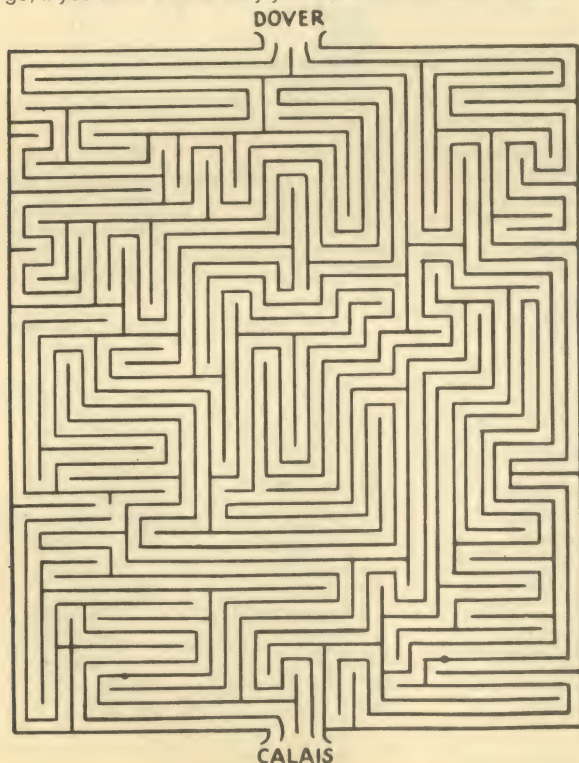
HORRORSCOPE

"Astrobottle," the famous astrologer, was once careless enough to confuse his star map with the label on a brandy bottle. He was found late one night examining the sky through the bottle instead of his telescope, which made the stars appear to go round and round the Pole Star with such velocity that Astrobottle felt quite giddy. To steady himself, he traced a path among their fiery tracks to the central Pole Star, beginning at the moon which was then on the horizon. Can you do the same without passing over any stars?



DODGING THE MINES

This diagram was found among the papers of a naval spy, who claimed it to be a plan of the intricate minefields in the English Channel. There is only one way of steering a ship safely through from Dover to Calais, and you should discover it in less than a quarter of an hour. But look well ahead as you go; if you enter a blind alley you are to be considered sunk.



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FOLD THIS PAGE!

You are approaching **The World's Most Ornerly Crossword Puzzle** with two independent sets of clues. If you use only the Hard Clues (beginning below and continuing beneath the diagram on the following right-hand page), you'll find this puzzle among the most challenging you've ever done. But there's also a set of Easy Clues (on the following left-hand page) to bail you out with additional information in case you get stuck. Keep the Easy Clues hidden by folding this page on the dashed line and tucking this side under. Then turn the page. To peek or not to peek is up to you.

Whether you use the Hard
or Easy clues, you'll end up on

Easy Street

Hard Clues

ACROSS

- | | | |
|------------------------------------|---|--|
| 1 Acid tests? | 57 Urticaria | 93 Prattle endlessly |
| 6 Poetic inscriptions | 58 Republic on the Volga | 94 Castor and Pollux |
| 12 Commemorative slabs | 59 Bullish swing | 95 Converted |
| 18 Clumsy failure | 60 Main line or route | 96 Incensed |
| 22 Comic's sixth sense? | 61 Ensnare | 97 Sing joyfully |
| 23 Graft a plant | 62 Harefoot, Anglo-Saxon king | 98 German torpedo craft |
| 24 Amount of water in the soil | 63 Autographs | 100 Beguile |
| 25 Gainsay | 64 Prefer a charge | 101 Tunisian VIP |
| 26 On Easy Street | 65 Fairs, of yore | 102 Easy Street |
| 30 Combustion by-product | 66 Heat up | 104 Had an affair |
| 31 Detroit's turkeys | 67 Nino's aunt | 105 Slayer of Achilles |
| 32 Invalidate, in law | 68 Easy Street | 106 Offices |
| 33 Policy postscripts | 71 Of certain Fathers | 107 Awl: Fr. |
| 34 Herring vessel | 72 Musts for a wall game | 108 Small appendage |
| 35 Hunting dogs: Arch. | 75 Dispatch boat | 111 Yakked |
| 36 Fashions | 76 Catchment area | 113 Town in Ontario |
| 37 Kiln | 79 Phone conversation piece? | 115 Slender-billed bird |
| 38 Precedes <i>automne</i> | 80 Easy Street | 116 Mantle |
| 39 "Point" of an epigram | 82 Prefix meaning outer, after, or over | 117 Quarrelsome |
| 40 Plan | 83 Props | 118 "Be thou as chaste —" |
| 41 Sped | 84 Fleeces | 119 — of vantage (good observatory positions): Arch. |
| 42 Bids first | 86 Corundum | 120 Dismounted |
| 43 Easy Street | 87 Mass of fine particles in suspension | 121 In happy circumstances |
| 46 Stabilizer | 88 Kobolds | 126 Approach: Arch. |
| 49 Arbitrator | 89 Ladies of Oporto | 127 Coins in a Spanish treasure chest |
| 51 Flew | 90 Leaves a lasting impression | 128 Kicks off |
| 53 Nosy dropper? | 91 Informative vine? | 129 Therefore |
| 54 He said: "Delenda est Carthago" | 92 Between the white lines | 130 Colleen |
| 55 Carmelites | | 131 Like a lily pad |
| 56 Favorable astrological aspect | | 132 Attempts |
| | | 133 Aromatic chemical |



Jeanne Schenberg, of Rochester, NY, usually scores over 400 at Scrabble and 100 at golf. She spent about 2 hours testing this puzzle and confesses, "I did refer to a dictionary near the end." She is also famous for her chocolate cake, chopped liver, needlepoint and custom sewing.

Easy Street

Easy Clues

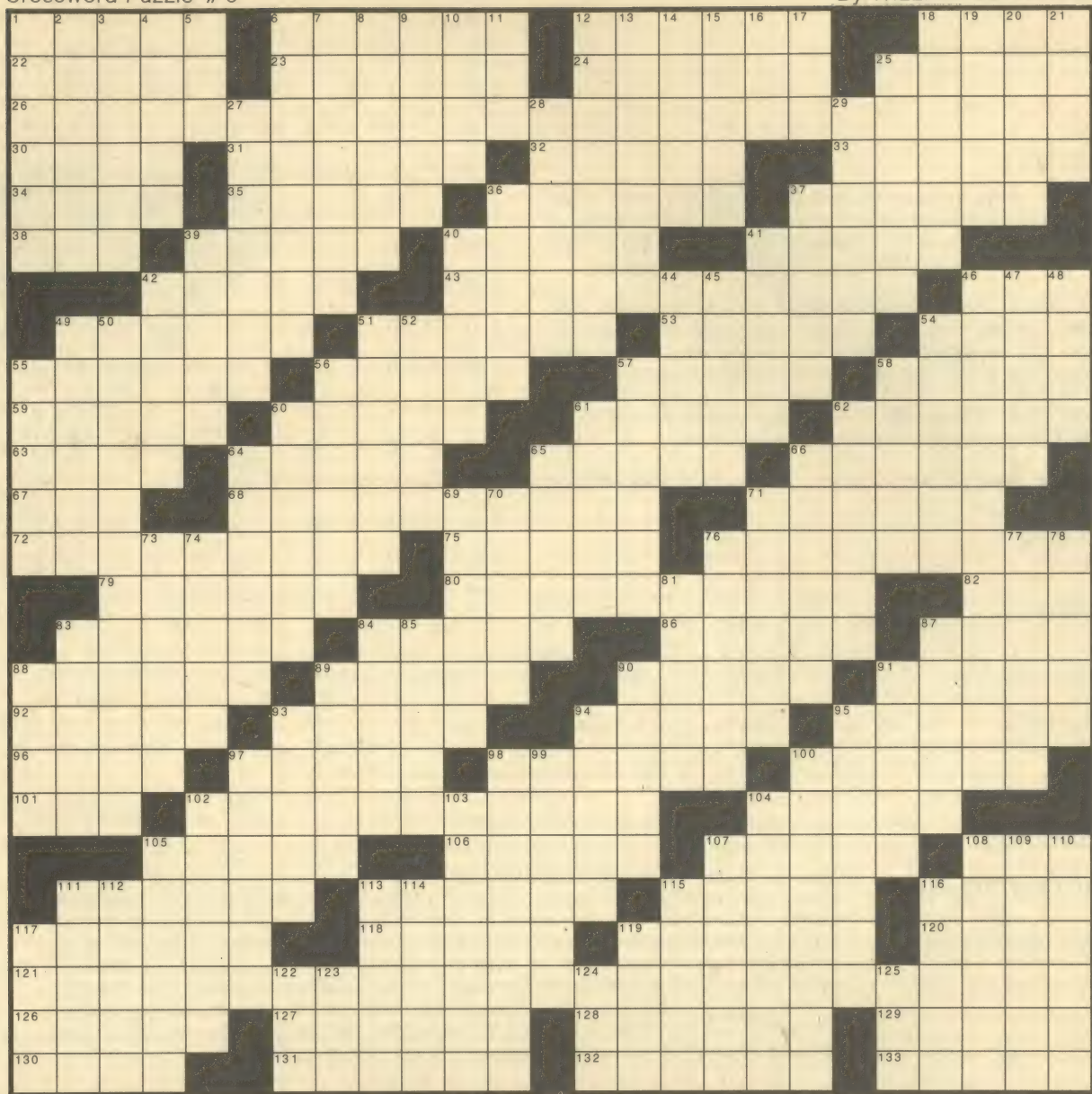
(Don't peek until you read page 37.)

ACROSS

- | | | | | | |
|--|---|---|--|---|---|
| 1 Stumbles | 31 Sour citrus fruits | 55 Monks | 76 Crucial dividing point; where river systems begin | 94 Minnesota nine | 118 As cold —: 2 wds. |
| 6 Bouquets | 32 Steer clear of | 56 Triple | 79 Scribble aimlessly | 95 Taken off mother's milk | 119 Printers' wedges: Var. of <i>quoins</i> |
| 12 Inscribed stone slabs of ancient Greece (Deciphering elates!) | 33 Bus passengers | 57 Homes for bees | 80 Luxurious set-up: 3 wds. | 96 Made angry | 120 Landed, as a bird |
| 18 Hand-warmer | 34 Playful kiss | 58 Its capital is Kazan | 82 Prefix with gram, cure | 97 Yule serenade | 121 Where life would be so sweet: 7 wds. |
| 22 Indulge another's whims | 35 Alda, Ladd, and King | 59 Tennis exchange | 83 Coasts | 98 Enemy torpedo vessels of W.W. II | 126 Lend — (listen): 2 wds. |
| 23 Graft by connecting two plants still growing on their own roots | 36 General tendencies | 60 Spot for the spare | 84 Pelts | 100 Deceive | 127 Spanish coins (confused in resale) |
| 24 Amount of water in the soil (Mixed-up Harold) | 37 Oven for baking tiles | 61 Author Stephen Vincent or William Rose | 86 Substance on "sandpaper" stick for nails | 101 Ruler of Tunis | 128 Begins |
| 25 Disguise or misrepresent; prove false | 38 Summer: Fr. | 62 Ickes, Lloyd, or Wilson | 87 Herd of sheep: Var. (The straggler's missing!) | 102 Where the rich sit: 3 wds. | 129 Get thee — (begone) |
| 26 Faring very well: 3 wds. | 39 Yellow jacket's "bite" | 63 Stationery supplies | 88 Dwarfs | 104 Threw a party for | 130 Young girl |
| 30 Chimney sweep's prime grime | 40 Graph, map | 64 Take along | 89 Spanish ladies | 105 Capital of France | 131 Swimming or floating freely |
| | 41 Ran the marathon | 65 Markets | 90 Surgical souvenirs? | 106 Mails | 132 Emerson output |
| | 42 Unlocks | 66 Make tepid | 91 Riesling, Tokay, or Thompson seedless | 107 Coeur d'— (city in Idaho) | 133 Chemical used in soap, rayon, and plastics (A terse jumble) |
| | 43 Soft living; "The —" (TV show with William Bendix): 3 wds. | 67 Aunt: Sp. | 92 Bowling alley | 108 Bar bill | |
| | 46 Five-spot | 68 Comfortable existence: 3 wds. | 93 Sentence without a period | 111 Chattered idly | |
| | 49 Calls the balls | 71 Pertaining to the Virgin Mary | | 113 Peter Pan's creator | |
| | 51 Shaved wood | 72 Wall game bouncer | | 115 Take potshots | |
| | 53 Roof's overhanging edges | 75 Warning! in Granada | | 116 May or Cod | |
| | 54 — -nine-tails (whip) | | | 117 Frisky and exuberant, full of fight | |

DOWN

- | | | | | | |
|---|--|--|--|--|---|
| 1 "If — treason, make the most of it": 2 wds. | 14 Spanish national hero (<i>el Campeador</i>): 2 wds. | 44 Boxing ruse | 62 Opinion counter to orthodoxy | 83 Trap | 107 "Peer Gynt" lady |
| 2 Take a powder, desert | 15 Praises | 45 Glowing reviews | 64 Grass leaves | 84 — a gun: 2 wds. | 108 Natural ability |
| 3 Take advantage of someone (with <i>on</i>) | 16 Prepare for war | 46 What the rich live off: 4 wds. | 65 Girls | 85 Small hill | 109 For each one |
| 4 Ship destinations | 17 Sullivan and McMahon | 47 Rome's home | 66 Potatoes out west: Colloq. | 87 Imposter | 110 — late than never |
| 5 Theater sellout sign | 18 Darned | 48 Santa's pole: Fr. | 69 "Fabulous" pop singer of yesterday | 88 Smooth-talking | 111 Quaker state: Abbr. |
| 6 Alaskan construction project | 19 Gastric ailment | 49 Muse of astronomy | 70 Easily halved numbers | 89 Hard pesos | 112 Ceremonies |
| 7 — meat is another . . . : 2 wds. | 20 Flaming | 50 Land of — (plenty): 3 wds. | 71 Devices named for microwave amplification by stimulated emission of radiation | 90 Moves rhythmically | 113 Yugoslavian district |
| 8 South Sea wraparound | 21 — up (tell all): Colloq. | 51 Stewed or dried fruits | 73 Condemned | 91 Jelly: Fr. | 114 Institutions for the insane |
| 9 Gets out the wrinkles | 22 Old — (London's main criminal court) | 52 Slang | 74 Evokes a yawn | 93 Type of transit or quick | 115 Couches |
| 10 Shields; coins: Fr. | 27 Roofers | 54 Stroke lightly | 76 A — place is in the home | 94 Flat cake to a German | 116 Gives a darn |
| 11 Commands for silence | 28 Wine server | 55 Cousin of a firth or fjord | 77 Epic poem | 95 Damp condition | 117 Baby horse |
| 12 Trembled from cold | 29 Instants | 56 Play or toy (with), as affections | 78 Chopped into cubes | 97 New York governor's family | 119 Army sleepers |
| 13 Capital of Ontario | 30 Belongs to thee | 57 Of this, concerning this | 81 Brief tale: Fr. (We lost Al at the recital) | 98 He drives out demons | 122 "Ode on a Grecian —" |
| | 31 Stories | 58 Horselike ungulate of South America | | 99 Occupied (oneself) with chores | 123 National Education Association: Abbr. |
| | 32 Tall, slender, and tapering | 60 Alternate notes in rapid succession | | 100 Depth | 124 Compass point |
| | 33 Metallic sound | 61 Opera singer with deep voice | | 102 — -day Saints | 125 Article |
| | 34 Hold firmly to the spot | | | 103 Has been raised to a higher position | |
| | 35 Fiery gems | | | 104 Scatterbrained | |
| | | | | 105 Turkish generals | |



Hard Clues (con't.)

DOWN

- | | | | | | |
|---|-----------------------|--------------------------------|--|--------------------------------|--------------------------|
| 1 Pyramus' love | 17 Ms. readers | 48 German direction | 66 Spuds | 89 Mexican silver dollars | 109 Individually |
| 2 Elapse | 18 Changed one's ways | 49 Genus of West Indian moth | 69 Socialist society | 90 Influences | 110 Upgrade |
| 3 Levy, as a tax | 19 Executive woe? | 50 Easy Street | 70 Levels | 91 In aspic; Fr. | 111 Contour feather |
| 4 Certain wines | 20 Mettlesome | 51 Cuts back | 71 Devices that radiate a beam | 93 Swift | 112 Solemn proceedings |
| 5 Sign of success | 21 Parker of TV fame | 52 Patois | 73 Star-crossed | 94 Patisserie item | 113 Yugoslavian district |
| 6 Liquid transporter | 25 Castle wall | 54 Act of kindness | 74 Drills | 95 What you expect of water | 114 Sanctuaries |
| 7 "— ceiling is ..." (from a Paul Simon song) | 27 Caustic critics | 55 Estuary | 76 "Our youth got me to play the — part ..." (Shakespeare) | 97 Mother — chickens | 115 Chesterfields |
| 8 Formal for Lamour | 28 Water bottle | 56 It's not very important | 77 Heroic work | 98 Depossessor | 116 Worries |
| 9 Shackles | 29 Secures with rope | 57 Of this | 78 Gambled | 99 Engaged | 117 Equine young |
| 10 Old French coins | 36 Biblically yours | 58 Perissodactyl | 81 Brief tale, to Pierre | 100 Profundity | 119 Pallets |
| 11 Librarian's reminders | 37 Contes | 60 Warbles | 83 Drum | 102 Former's successor | 122 Antique vessel |
| 12 Shattered | 39 Like a cathedral | 61 — profundo (operatic voice) | 84 What Ben means in Israel | 103 Borne up | 123 Teachers' org. |
| 13 Blue Jays' nest | 40 Rattle of chains | 62 Witchcraft, for one | 85 Death ring: Arch. | 104 Frivolous | 124 Language ending |
| 14 Ruy Díaz de Bivar | 42 Cacholongs | 64 Gay and double-edged | 87 Con game | 105 Turkish VIPs | 125 French tea |
| 15 Prayers after matins | 44 Pretense | 65 Upstairs and downstairs | 88 Fluent | 107 "—'s Dance" | |
| 16 Branch | 45 Talks crazy | | | 108 3,000 shekels in Palestine | |
| | 46 Easy Street | | | | |
| | 47 The Boot | | | | |

Phrase-Maze

by Christine Foley

DON'Ts

"Don't" is the first word of a well-known quotation which is hidden in the Phrase-Maze. The final word of the correct quotation is immediately followed by the name of the man who said it. Other quotations dead-end in anonymity. They are there to mislead.

The letters of each word are in proper order. A capital letter indicates the beginning of a word, although the same capital letter may be used within another word. The first letter of each new word starts in a square next to or diagonally adjacent to the last letter of the previous word. The words may be arranged vertically, horizontally, or diagonally, and they may be spelled in any direction (though each word appears in a straight line).

Spaces below indicate words in the quotation and the author's name.

D	R	m	r	i	e	l	P	u	t	n	a	m	o	D
o	i	e	i	n	t	e	n	s	d	e	r	i	F	o
n	f	r	a	r	e	a	d	e	U	p	o	n	s	n
t	t	A	n	d	G	r	i	d	l	e	y	i	s	t
o	F	c	u	o	Y	s	I	T	r	e	e	q	e	S
y	r	i	k	a	n	I	e	a	n	k	a	u	l	i
a	d	b	r	i	e	n	l	o	r	n	r	e	n	t
M	a	u	U	e	h	i	p	s	r	e	d	n	U	e
u	D	n	n	s	W	t	p	T	o	r	n	a	d	r
S	o	n	t	r	e	U	A	h	s	O	f	e	m	i
e	n	Y	i	e	e	T	h	e	W	w	p	T	G	F
e	T	a	l	v	r	a	t	S	a	b	i	h	s	t
j	G	h	i	a	t	i	d	h	T	m	h	e	e	n
l	o	G	e	e	h	v	e	i	e	h	S	i	y	o
D	o	N	t	W	e	t	c	p	r	g	e	r	E	D

Answer:

_____ , _____

_____ . _____

Viewpoints

by Christine Foley

Webster's Unabridged doesn't include the daffy definitions encoded below, though they would certainly make reading the dictionary more fun! To solve these cryptograms, it is necessary to decipher the letter code. One letter stands for another. If a Z, for example, stands for an A in one word, it will always represent A in that definition, as well as in the other definitions in that group. Definitions 1 through 3 are based on a uniform code, definitions 4 through 6 are based on another uniform code, and definitions 7 through 9 are based on a third uniform code. Definition 10, which is the most difficult, uses a separate code. Words of one letter, repeating letters, and other patterns are vital clues to cracking the codes. And don't be misled by any actual words appearing below—they are part of the cryptogram and must be deciphered.

1. METAPHORS: M TRMRFXFIR LP EFZOFQ
XMIOQFTRZS OIGLITOTRFIR JORN LIF'T LJ1
LKOIOLI.

2. MHXOPMROLI: LAP KLZORF PFGLWIOROLI LQ
MILRNFP'T PFTFXEZMIGF RL LAPTFCZCFT.

3. GLAPRFTS: TXOZOIW JNOZF SLAP
HFKMPROIW WAFTR NLZHT RNF TGPFFI HLLP
LKFI MIH ZFRT RNF QZOFT OI.

4. WITCHES: PDS CTJS KW CSIUP
MSEUTUPSJRS.

5. FTP: PDS UICP KW RKJLSEUIPTKJ, JKP PDS
WKKX.

6. CIQTJSUU: IJ KLSEFDSCATJB CKLS WKE
MDNUTRIC RICA.

7. FOSSIL GAL: DTLK RNY GVL XNN RNYKA XN
XGJL YU ANIE GKS XNN NIS XN VYBT XTL KLX.

8. NIS GAL: G ULVONS OK IOEL DTLK RNY CLKS
NZLV NKQL XN UOQJ YU XDN XTOKAB.

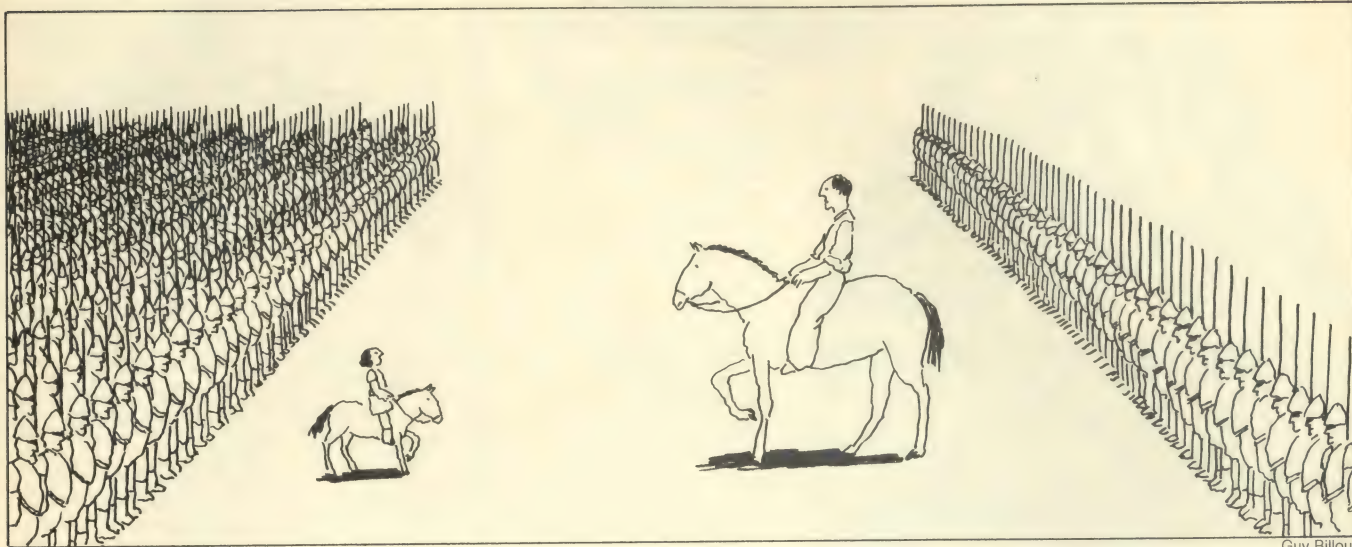
9. UGXOLKQL: G FOKNV ENVF NE SLBUGOV,
SOBAYOBLS GB ZOVSXL.

10. ECHO: FSPIHJMQA XI RSSN ZSUXGUE HS
XMHJ EMFHGFHI, ES XMHJ UIRCBHGQBI, GQE
DSGFH GDSCH ZSUIWIU GZHIU.

Look for a major article on solving cryptograms in the next issue of GAMES.

Handicapping to Even the Odds

by Bernie De Koven



Guy Billout

You and a friend have decided to go bowling. You're not that good at the game; in fact, the last time you bowled was a couple of years ago. But it should be fun just being there together, on a nicely polished alley, with the automatic pinsetter, an appropriately fitted ball, and your friend.

When your friend picks you up he's carrying his own ball and shoes. That's nice. It'll save shoe rental, at least.

On your way to the lanes you tell each other bowling stories. You make weak jokes about splits and gutter balls. Your friend tells you about some of the almost perfect games he's bowled. But, what of it? A game's a game, and fun's fun, no matter how good the players are.

You arrive at the lanes only to learn that it's league night. You wouldn't have been able to get a lane at all if it weren't for the fact that the manager knows your friend so well. Nice to have influential friends.

Six frames into the game you happen to glance at the score sheet. Your friend has been complaining about his game. Six frames and only 114 points. You've been trying to laugh a lot, but when you see your score of 27 you begin to wonder if maybe things aren't really that funny after all.

You get up to bowl, putting your feet where you think they should be, holding the ball at eye level like your friend does, concentrating on the spot you think you should be concentrating on, and then you let loose. Not only does your ball go into the gutter, but it hops into the gutter of the next lane.

Now, you're more than embarrassed. You're angry at yourself. You're not giv-

ing your friend a very good game at all. No wonder he's feeling so bad about his game! There's no challenge. No excitement. It's simply not cute any more. It's stupid. You catch yourself contemplating pouring glue into his bowling ball or accidentally rolling the ball backwards, towards your friend, just as he's recording his most recent strike.

It'd be madness to continue the game as it is. Not that winning is so important to either of you, but the discrepancy between your score and your friend's, between what you both wanted to do together and what seems to be happening between you, is just too vast to ignore. Rather than prolonging the agony for the sake of finishing the game, why not change the game in some way so that it's more fun for both of you?

It's easy to do this with bowling since it's the kind of game that acknowledges the fact that people might have different skills. There's an official system for handicapping established by the American Bowling Congress. If it's just the score that's bothering you, after the first game is over you can subtract the two scores and give yourself 75 percent of the difference to start the next game with. Thus if the score of the first game is 234 to 71, you would start the next game with an "automatic" score of 122 points in your favor. That should make the game more challenging for both of you.

Or perhaps your friend could play with his wrong hand.

Maybe the real problem isn't the difference between your abilities, but rather the fact that you're competing against each other when there's no question as to who's the better player. Why not pretend you're a bowling team, and add your individual scores together? Maybe you should play one line *together*, just to see how it feels. There are no rules saying that you have to keep separate scores. (The manager

doesn't care.) Since you're the weaker player, you could go first each frame and your friend could try to clean up after you. You'll probably create some challenging splits for him; odds are you'll hit *something* on the first shot. The final score would then reflect not who's better, but rather your combined skills.

Here's the idea: A game is good when you both feel some sense of challenge and some faith in your ability to meet that challenge. If the challenge is too great or too small, the game won't feel good. Another thing that makes a game good is not being quite sure what's going to happen when you start it. In fact, the longer you're not sure, the better the game feels. When you're competing, what you're not sure about is who's going to win. When you're playing cooperatively, you're not sure how well you're going to be able to do together, or whether you're going to be able to do it at all. It's that particular uncertainty that makes a challenge intriguing.

Suppose you're playing checkers with a six-year-old. She knows the game, but she doesn't yet understand the strategies. She gets so intent on kinging one piece that she can't see that she's lost most of her other pieces along the way. So you both get angry or bored or frustrated until, finally, you catch yourself screaming at this little kid because of this dumb game of checkers, when all either of you ever intended was to have a few pleasant moments together.

The challenge is too great for the six-year-old, and too small for you. Perhaps, seeing that she is so intent on getting a king, you could make it the rule that she wins the game if she succeeds. If all she has to do is get one king, it would be a real challenge for you to prevent that from happening.

There are many other ways you could take the pressure off of her. You could tell

Bernie De Koven is a director of the New Games Foundation, which is involved in playing and creating games that help people find ways to share play. For more information about the Foundation and its services, you can write to P.O. Box 7901, San Francisco, CA 94120, or call (415) T-A-G M-Y double zeros.

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her where to move, but that would take the challenge away from her altogether. You could intentionally make mistakes and set up big jumps for her; but she'll know, as well as you will, that you aren't feeling any challenge—that you're just being nice to her. Somewhere in the unwritten rules of the game is the assumption that you're both trying to do your best.

The truth is you are both handicapped by the rules of checkers as you understand them. In order to make the game work, you'll have to find new rules that will give the stronger player a disadvantage, or the weaker player an advantage, so that the game is equally challenging to both players.

You could use the score as a tool for equalizing the challenge, as was done in bowling. After the first or "test" game is over, you could count up the checkers you each still have left on the board and subtract the totals. That difference would become the handicap for the next game. For example, if you have five checkers on the board and your little friend doesn't have any left at all, you would begin the next game with only seven checkers ($12 - 5 = 7$) and she with all twelve. It's bound to make the game more difficult for you, and you can be certain that it will make the game more interesting for her.

This handicapping system works well not only because it is based on perform-

ance, but also because it's a *rule*. If, after a game, you just volunteered to play with fewer checkers, your little friend might see your offer as an act of charity or as a put-down of her skills. But by making it a rule that, after a game, we always subtract scores and reduce thereby the number of checkers the winning player will start out with, it becomes a legitimate part of the game that applies to both players. If your little friend wins the next game by one checker, then she'll have to start game three with eleven checkers to your seven. It's fair because the rule applies equally to both players.

There are still other ways in which you could arrive at a fair handicap. We know that it is an advantage to have a king. Therefore, perhaps instead of giving the

Sometimes you find yourself playing with people who have a genuinely high regard for the official game and don't want to change anything about it. They play the game well and have found subtleties and intricacies that they would never want to tamper with—even though they recognize the difficulties inherent in playing with people who are on a different level than they. They simply couldn't enjoy a modified game of chess or checkers or ping-pong or bowling with anyone. It seems to work best, then, to give up the idea of handicapping altogether and try another game, maybe a game that is new to both of you.

stronger player fewer pieces to start with, we would give the weaker player more kings. The rule might be that if you win the first game by six pieces, your opponent starts the second game with six pieces already kinged.

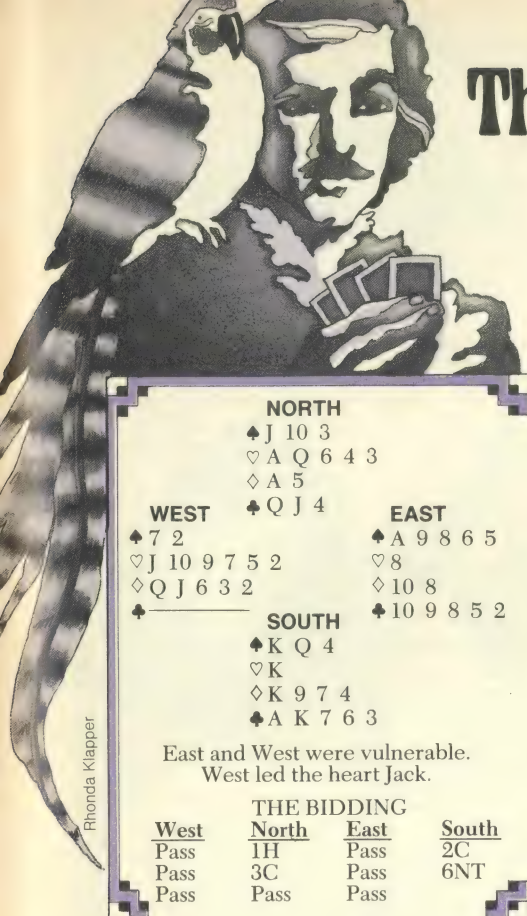
It's also an advantage, though a somewhat less powerful one, to have some pieces that are almost kings. The closer a piece is to your opponent's back row, the closer it is to becoming a king. With an opponent who is less skillful than you but who has a good knowledge of the strategies of the game, a logical handicap might be to allow that player a certain number of "free" moves in the beginning of the game. Thus, if you win by five pieces, then in the next game your opponent can make five moves before you are allowed to make any.

In some cases, the piece-difference might be too arbitrary; it might not accurately depict the difference in skills. Sometimes, the only way to determine an appropriate handicap is to experiment with different possibilities. When I was playing with my son, Chuck (who is almost nine), we both liked a game in which I started off with four of my pieces advanced to the fifth row. They were easy prey for him and I really had to struggle to protect them. I lost, and we're currently exploring ways to make that handicap a little more fair to me—but it was a most interesting game. Another modification Chuck came up with that is making the game more challenging for me: if, when it is my turn, he can tell me a good move, then I can't make that move. He likes this rule because he can exert some control over my game; and I like it, not only because it increases the challenge for me, but also because it helps him develop his understanding of the game.

In any event, the approach that works best will be the one that seems most fair. It depends on the sensibilities as well as the abilities of the players. If the idea of handicapping doesn't appeal to either player's sense of fairness, it's sometimes best to eliminate the idea of competition altogether and play the game as if it were a problem that both players are trying to solve. For example, you could play "talking checkers" in which, before anyone makes a move, you talk about what you think the best move to be. Thus, the objective becomes to see the best move at each turn in the game—in effect, to learn the game together—rather than to see who's going to win.

As you practice and develop different systems of handicapping you discover that there doesn't have to be any such thing as a kid's game or a girl's game or a game for jocks or a game for old people. You can play baseball with people on wheelchairs or football with the blind. Everyone has the same chance to compete or cooperate, to enjoy playing well—separately and together.





The Amazing Bridge Exploits of Captain Diggery Piper

by Terry Quinn

EPISODE I: In Which the Congressional Duplicate Bridge Club Welcomes a Strange New Member into Its Fold.

NORTH			
♠	J 10 3		
♥	A Q 6 4 3		
♦	A 5		
♣	Q J 4		
WEST		EAST	
♠	7 2	♠	A 9 8 6 5
♥	J 10 9 7 5 2	♥	8
♦	Q J 6 3 2	♦	10 8
♣		♣	10 9 8 5 2
SOUTH			
♠	K Q 4		
♥	K		
♦	K 9 7 4		
♣	A K 7 6 3		

East and West were vulnerable.
West led the heart Jack.

THE BIDDING			
West	North	East	South
Pass	1H	Pass	2C
Pass	3C	Pass	6NT
Pass	Pass	Pass	

It was seven minutes to game time in the Old Senate Office Building Lounge, where the Congressional Duplicate Bridge Club has met every Monday evening from 8:00 to 11:30 for the past quarter century. The Congressional, as it is popularly called, is a quiet, tradition-bound, eminently respectable association whose membership is composed mainly of administrative and legislative aides, executive secretaries, an occasional page, and a handful of actual representatives and senators. Of course, the roster of notables was considerably larger back in the days when a pleasant game of cards was regarded by the average lawmaker as a sufficiently stimulating nighttime activity.

I was searching frantically for a partner. Due to a lamentable series of failed psychic bids on my part during the previous week's session, my wife, Jane, had informed me that backgammon was now the game of her choice. And my other regular partner, Rolance Graves, was already paired. I was on the verge of begging the director himself to be my partner when the club's sedate, pre-game chatter was momentarily silenced by the appearance at the door of a tall, slender man of swarthy handsome demeanor. He wore Italian leather boots, some form of elongated knickers, a billowy silk tunic of European design and a calf-length

worsted cape. On his right shoulder perched what appeared to be a parrot, its stiff plumage a brilliant melding of chartrreuse and gold.

The man strode evenly toward the entry desk, where he was politely informed that only Congress-connected personnel and their guests were allowed to compete in the game. When he spoke, it was with a deep, liquid voice which, given the general state of paralysis inspired by his entrance, all but filled the lushly appointed chamber.

"I was told at the embassy that I might be permitted to play here. I was so looking forward to it. Perhaps this letter of introduction will fulfill your eligibility requirements."

He smiled and reached into the mauve lining of his cape, somewhat discomfiting the parrot. The document he extracted was printed on State Department stationery and bore the signature of our ambassador to the Court of Saint James.

"I... I see," stammered Viola Graham, our treasurer. "Well, I suppose you can stay, but we're really not supposed to allow any... any animals in here, sir..."

"That's Captain," the man replied as he inclined to fill out an entry form which he signed in a florid but perfectly legible script: Captain Diggery Piper. "Now, where might I find a partner?"

"Me!" I blurted out. "That is, I was just looking for a partner myself. Would you like to play?"

"Delighted," he answered in his clipped British accent. "Delighted."

...

Piper took the South seat and nodded in every direction to the club membership, which, to a player, was still staring dumbly at the eccentric figure he cut. Little did they know that their comfortable, unassuming game was about to be transformed into a showcase for the good Captain's brilliance.

Diggery pulled his cards from board one and whispered to the redoubtable Congressman Crawley, who sat to his left, that it was his bid. The Congressman, not known for courtly manners at table, frowned at his punchless two-suiter, passed, then listened with obvious amusement to our spirited bidding. He cocked an eyebrow at Piper's jump to six notrump, defiantly slapped his heart Jack on the walnut tabletop and watched with satisfaction as my collection of unrunnable hearts came down in dummy.

"Do you think," he crustily inquired of the Captain, "you may have overrated your resources in the bidding?"

"Who can tell at this early juncture?" Diggery said softly. "But as a gentleman, I must warn you that each smile, each grimace, each sound you make, serves as a brushstroke, as it were, in the mental picture I am even now painting of your hand."

The Congressman smirked as Piper ran the Jack to his singleton King. East took his Ace on the ensuing spade lead and returned that suit to declarer's King. When the Captain led out the three of clubs, West sloughed the heart deuce with a look of unrestrained gloating.

"Tough break, Cap'n," he chortled.

"All that means to me," Diggery replied smoothly, "is that an apparently impregnable club slam must fail, while the six notrump issue remains moot."

Following two more rounds of clubs, he called for the heart Ace. But even before East showed out, Crawley announced, "Well, my partner apparently has your clubs plugged and I guess we both know I have hearts and diamonds comfortably under control. Shall we call it a simple case of down one?"

"Shall we not?" Piper suggested. "Shall we first test the mettle of your mighty red suits?" And as he ran his heart and spade winners, West's expression gradually soured. Finally, when Diggery banged down the club King in this position:

NORTH			
♠			
♥	6 4		
♦	A 5		
♣			
WEST		EAST	
♠		♠	
♥	10	♥	
♦	Q J 6	♦	10 8
♣		♣	10 9
SOUTH			
♠			
♥			
♦	K 9 7		
♣	K		

his opponent's look of resignation was complete.

"Which do you choose to sacrifice, my good man, the heart ten or the diamond guard? And do you think," Diggery could not refrain from adding, "that you may have overrated your resources in the defense?"

©1977 Terry Quinn

NEXT EPISODE: How the Worthy Captain Reached Our Shores.

Terry Quinn, when not playing bridge, is a novelist, ghostwriter, and journalist living in Washington, D.C. The hands he uses in his column are all based on actual deals he has played in Washington-area duplicate clubs and in regional and national tournaments.



sez

We asked this very tough question of 12 celebrated notables and are happy to report that each response was eminently quotable. Can you match answers to authors?

Answer Drawer, page 60

who?

What is the most important lesson you've ever learned?



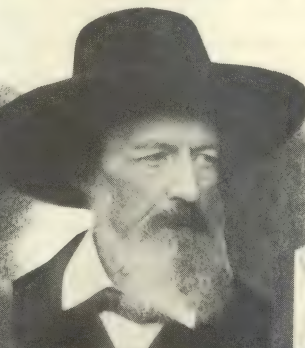
BRUCE JENNER

Gold medalist in the grueling Olympic decathlon, Mr. Jenner is considered by many to be the world's greatest athlete. Renowned for his perseverance, he is now concentrating his talents on sportscasting and acting.



ANITA LOOS

Luminous among Hollywood lights, this mistress of humor is best known for the philosophical jewel *Diamonds are a Girl's Best Friend*. Another favorite is the blunt-cut *Gentlemen Prefer Blondes*.



ALFRED, LORD TENNYSON

The hardest poet of the Romantic school, Tennyson lived well into his eighth decade and secured a place as lyric laureate with his poems "Morte d'Arthur," "Ulysses," and "The Charge of the Light Brigade."



ORESTES MOUNTEBANK

Scotland Yard's renowned inspector is a man of superb investigative faculties. His tenacious perscrutations have uncovered the perpetrators of such memorable villainies as "Theft at a Séance," "The Armchair Solution," and now "The Case of the Missing Masterpiece."



KAREN CARPENTER

The distaff sound of one of America's most popular vocal groups, Karen has teamed with her brother Richard to capture 17 gold records and 3 Grammy awards. Hits include "Close to You," and "Yesterday Once More."

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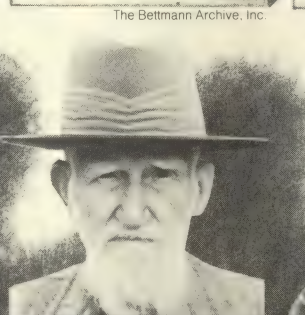
ARTHUR SCHOPENHAUER

German philosopher, proponent of the theory that the world is an "Idea." He probably wondered why nobody had thought of that sooner. A powerful negative thinker, his popular pessimistic works include *Über die Vierfache Wurzel des Satzes von Zureichenden Gründe*.



HELEN REDDY

Coming up from Down Under in 1966, Ms. Reddy's first single for Mercury Records sold a staggering six copies. Sales improved somewhat with her Capitol Records release "I Don't Know How to Love Him." Her life is now replete with nine gold albums, a loving husband, two children, and two dogs.



GEORGE BERNARD SHAW

Socialist, satirist, and Nobel prize winning playwright, this idiosyncratic author left the bulk of his \$1 million estate for the development of a 40-letter British alphabet. Works include *Major Barbara*, *Candida*, and *Man and Superman*.



BEN VEREEN

Mr. Vereen is a multi-faceted talent. He sings, acts, and dances with an energy audiences find irresistible. Broadway was dazzled by his roles in *Pippin*, *Hair* and *Jesus Christ Superstar*. TV viewers will remember him as "Chicken George" in *Roots*.



MARLO THOMAS

Best known for her role in TV's "That Girl," Ms. Thomas starred in the Emmy award winning special "Free To Be You and Me." She is deeply committed to women's rights and has done a great deal of work with hospital and developmental programs for children.

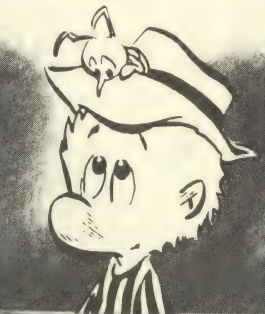
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GINA LOLLOBRIGIDA

"La Lollo" to her adoring Italian fans, this capable and captivating actress is a talented painter, sculptor, and photographer in her off-screen hours. Latest works include a book of photography titled *Italia Mia* and a film with David Niven, *King, Queen and Knave*.



POGO

Forever Presidentially hopeful, this endearing political possum hails from the depths of Okefenokee Swamp, Georgia.

And they said . . .

1. When you start out as kids in show business, it's very important that you learn your own identity and not become the person that the public thinks you are.
2. We have met the enemy and it is us.
3. Crime does not pay.
4. The golden rule is that there is no golden rule.
5. For an actress, getting older can be a difficult time. The best lesson I ever learned was to find a new area of expression, and now I am as happy behind the camera as a photographer as I was in front of it as an actress.
6. Run your own race, or in other words, be your own person.
7. At first I started out in the ministry, and a very wise teacher told me to take my talent outside of the pulpit and onto the stage.
8. If you work hard and set a goal, you will succeed.
9. Leave them while you're looking good.
10. Every man takes the limits of his own vision for the limits of the world.
11. When you become a citizen of a new country, you realize you have an obligation to participate in that country. I am working hard to give back, as I have received so much in America.
12. The worst is yet to come.

section; and having told you that I wrote the introduction to this book, may I also be allowed to say that I think it's got the most varied and complete listings? So said. These books may not be as lively as some of the oddball sources, but they're cheap and readily available and can enable the solver who is stumped by a ten-letter mountain beginning with W to finish the bloody puzzle and do something constructive. The crossword dictionaries are limited, though. For one thing, sophisticated puzzle constructors like to throw curves, whereas the puzzle dictionaries keep pretty much to straight balls. And besides, no self-respecting puzzlemaker repeats his definitions.

Standard Dictionaries

As for unabridged dictionaries, where many puzzle words have their source, Webster 3, Funk and Wagnalls, and Random House each has its own special value. Webster 3 is a completely modernized dictionary that dropped many thousands of old words to make room for many thousands of new ones. (Still more words have been legitimized in the recently published supplement to Webster 3, *6000 Words*.) But 3 might better have supplemented than replaced Webster 2, which was wonderful. In addition to having the older words and quotations, it was a pretty complete source of mythological and fictional characters, Biblical information, and anything historical; and it had separate sections for geographical and biographical information. (This is really going to date me but I do have Webster 1 around. As a young puzzle constructor, I found the word NELAVAN defined there as meaning African lethargy; and while I can't promise you that nelavan is akin to sleeping sickness, it's impossible not to be nostalgic about such a fine seven-letter word with an alternating consonant and vowel arrangement.) Funk and Wagnalls' unabridged still contains many of the words from Webster 2. The Random House is the least complete, as to vocabulary, but is quite modern and is the only unabridged dictionary with a foreign-language section. Here you will find Spanish-English, English-Spanish; same for French, Italian, and German. To a puzzle solver, this is quite a boon, as more and more constructors are getting out of traps with a little foreign aid.

Having disclosed so many of my sources to you, I must close by saying that for most questions or problems you have with words in puzzles, any good collegiate will usually be sufficient. (The good ones are Merriam-Webster 8, Funk and Wagnalls, Random House, American Heritage, and New World Webster which is worthwhile even though it's not a Merriam.) After all, the puzzlemaker is really trying to make a good, sensible, accessible puzzle, however much you may have cause to doubt it.



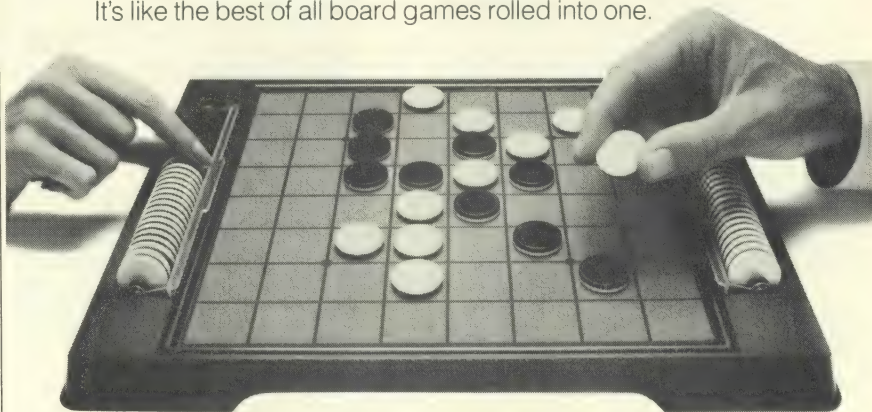
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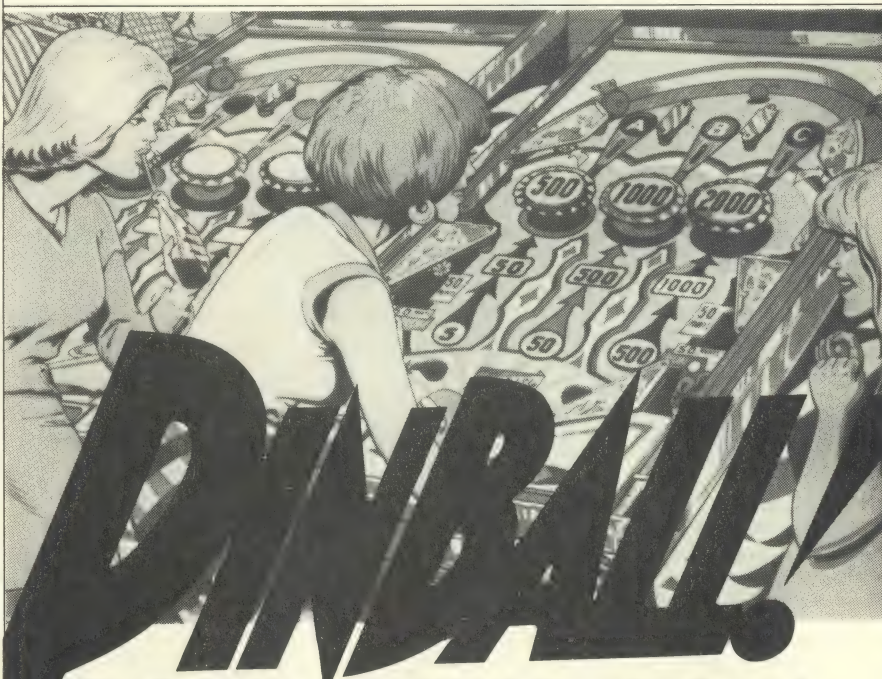
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By ROGER C. SHARPE with photographs by JAMES HAMILTON.

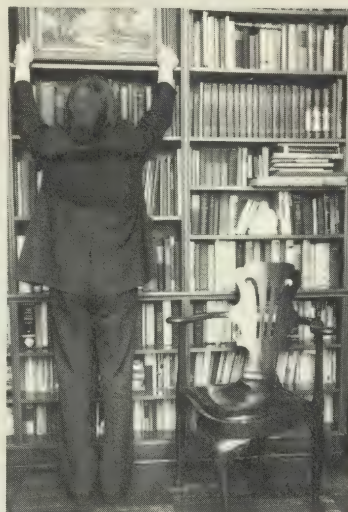
DUTTON
125 YEARS



From the files of Inspector Orestes Mountebank
Case No. 82711430742.3

The Case of the Missing Masterpiece

1. Steven White, wealthy young museum curator, knew a good thing when he saw it. His eye for bargains was respected by his colleagues—but today he'd made the find of his life. A genuine Constable.



2. Mr. White paid a second-hand dealer £150 for a painting worth several thousand. He brought his treasure home and proudly displayed it on a shelf in his library. Naturally he wished to talk...



3. The first person to whom he imparted the good news was James McCarthy, an auctioneer at a major house. McCarthy was openly envious. "You're a lucky devil, White," he said. "You deserve to have the thing pinched."



4. While McCarthy inspected the painting, White received two other guests—Robert Nettlefold, an art dealer, and Nettlefold's fiancée, Gloria Stoneham. Gloria, a petite, flirtatious spendthrift, listened with fascination as White related the circumstances of his purchase.



5. White then showed the two of them his picture. "Yes," Nettlefold agreed. "There is no doubt about it. Congratulations, you've gotten an authentic Constable for £150."



6. McCarthy, still sullen, took Gloria aside. "How does White do it?" he queried. "I spend far more time than he does nosing around, but I never pick up bargains like that!"

"Envy, that pernicious flaw
which mars the possession of beauty."



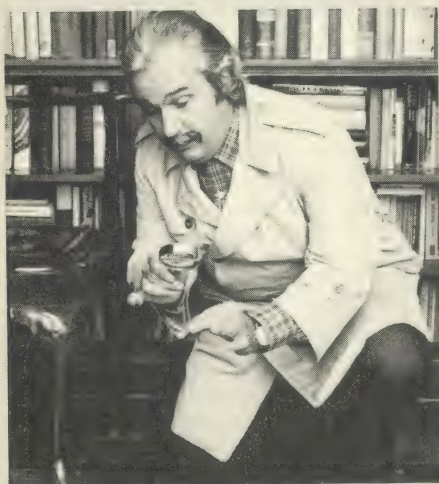
Orestes Mountebank



7. Soon after 9 p.m., McCarthy escorted Gloria home. Nettlefold remained to chat. At 10 p.m. he left. White replaced his picture on the shelf and lingered to gaze at his treasure before finally retiring for the night.



8. Yes, you're quite right. When White came down to breakfast the next morning, his precious Constable was gone. He immediately rang up the police.



9. Inspector Mountebank moved quickly for a man of his bulk. Within minutes he was on the scene. The library was on the ground floor, and entry had been gained through the window. There were no footprints or fingerprints. Beside the chair he found a few strands of hair.



10. The only significant evidence the Inspector could discover was a deep scratch on the backrest of the chair. White was positive it had not been there before. It certainly looked new.



11. The desk had apparently been ransacked—but not very convincingly. White claimed no important papers were touched. Clearly the thief was only after the picture.

Inspector Mountebank obtained a detailed description of the guests who'd been round the previous evening—the only three who knew of White's remarkable find. On the strength of that information and his examination, he went confidently and directly to the thief's home. Whom did he visit?

Answer Drawer, page 60



by Dr. Gini Scott

'Tis the season for gift-giving and making merrry. When family and friends of all ages are gathered for holiday cheer, what could be more timely than the arrival of a great new game? Here are a few suggestions that sound like fun.

[Ed. Note: With this issue, Dr. Scott has eliminated the numerical ratings with which she formerly concluded each game review. Frankly, we feel her written reports say it all.]

Blockword is one of the most interesting new word games around. As the name suggests, it's played with letter blocks—25 of them—and a two-sided vertical rack designed to accommodate a freestanding 5-by-5 square of blocks. As the name also suggests, each player (it's for two) tries to block his opponent's words while building his own. Here's how: each player in turn chooses a block and places it on the playing stand, trying ultimately to form two- to five-letter words on his side of the playing area. But at the same time, the opposite side of any block may have a letter that fouls up his opponent's plans for a word. Because there are few rules, Blockword is a simple game to learn. Yet the strategic possibilities are intriguing, since in planning your own words you can intentionally provide your opponent with difficult letters. Another interesting feature is that in building vertical words you must start at the end of the word and work backward—a novel word-building experience. While simplicity makes this a game young children can play, word-game enthusiasts should find it a challenge too.

There is some similarity between Blockword and RSVP by Selchow & Righter. Both make use of word cubes played on a stand between two players. But Blockword is a simpler game, since it uses only a 5-by-5 matrix (versus the 11-by-11 matrix in RSVP), and for the same reason is somewhat faster-moving.

Rummikub, an Israeli import (pronounced "rummucube"), as yet largely undiscovered on the West Coast, is reportedly raging through New York and Miami. It's a good rummy-type game which, in a phrase, might be described as "son of mah jongg." (For the uninitiated, mah jongg is a Chinese tile game in which each player draws and discards in order to be the first to get any one of a number of winning hand combinations, consisting of 14 tiles, and composed of various tile symbols, which depict winds, dragons, circles, bamboos, characters, flowers, and jokers.)

In Rummikub—wouldn't you know it?—players also have 14 tiles, plus one more which is drawn and discarded. But instead of those esoteric Oriental symbols, Rummikub uses the distribution of two typical playing card decks, including jokers, with a few minor variations. Thus, there are 106 tiles (versus 150 in mah jongg), and each "deck" consists of four suits, with a run of 13 numbers. Rummikub substitutes colors for the traditional suits, and 11, 12, and 13 for the Jack, Queen, and King.

As in mah jongg, players try to fill in special hands, called melds, consisting of various

GAME CHEST

Blockword around \$7 from Waddingtons, c/o House of Games, 2633 Greenleaf, Elk Grove, IL 60007.

Rummikub around \$17 from Rummikub International, Suite 1704, 111 W. 40th Street, New York, NY 10018.

Master Mind—Original around \$5; **Super** around \$9; **Mini** around \$3; from Invicta Plastics Limited, 200 Fifth Avenue, New York, NY 10010.

combinations of consecutive number runs and sets of the same number in different colors. However, in Rummikub, players have other options. As each meld is completed it may be laid face-up on the table, and all players can then add to it from their hands in "open-rummy" fashion. Alternatively, players can hold their melds in their hand, lay everything down at once, and add to other melds, in the option called "Foot." (As opposed to "Hand"—see!) Another difference is that in Rummikub there's an elaborate scoring system which has all the elements of tournament bridge and is based on the difficulty of making a particular play. Since it's harder to make a "hand" than a "foot," hands score more, and the more difficult the combinations involved, the higher they score—anywhere from 300 to 2,000 points. If a joker is used, it detracts from the score. An open-rummy end game scores least of all.

To play a full-fledged game of Rummikub, some time should be spent in acquiring familiarity with the hand combinations and their relative scoring value. Newcomers can bumble along happily enough, though, by referring to the rule book for combinations. (There are 42 of them, although many are variations on a basic pattern.) Ideally, the manufacturer should provide a card of hand patterns for each player, although this hasn't yet been done. If the newcomer gets too boggled by all the combinations, there's the "Young America Version," for adults as well as kids, which is basically a variation of gin rummy with 14 tiles, and no need to memorize hands.

In short, Rummikub is a Westernized ver-

sion of mah jongg, shorter in concept and easier for the average game player to relate to. Possibly because of translation problems, the rules are sometimes confusing and make the game seem more complicated than it is. The lack of clarity occasionally results in cross-table discussion about what a particular rule should be. For example, one rule states: "If a player finishes with a joker, all scores are doubled." Does this mean if a player is stuck with a joker in his hand? If he has a joker in his meld? If he draws a joker as his last tile before going out? If he takes the joker as the trump? We're still not sure. There are also some odd scoring rules and other unnecessary complications. For example, why should the winner get minus points and the losers plus points? (An arbitrary number has to be added at the end to convert all numbers into plus points.) And why should the scores be multiplied by 4 or 5 depending on the number of players? (The fifth player is basically a fifth wheel, who plays in rotation.) Wouldn't it seem more logical to give the winner plus points in the first place, and the losers minus points? And why multiply the scores? This just makes them larger for everyone.

Apart from such problems, Rummikub is an interesting and engrossing game with good replay value. There's a good deal of chance in it, based on the luck of the draw. Strategy comes in remembering what's already been played, and figuring the odds against going for a special hand, or foot, or an open rummy.

Master Mind is truly a phenomenon in a field where the super-successful game hit is as scarce as water in the West these days. After sweeping Europe, which generally has very different game tastes than America, it has captivated the U.S. as well. Since its introduction by an English company in 1975, this excellent strategy game in its several variants has sold in the millions.

In its original version, Master Mind goes like this: the codemaker (player 1) challenges the codebreaker (player 2) to duplicate a hidden code of four colored pegs, chosen from six possible colors. The codebreaker, starting from sheer guesswork, places four pegs at random in his first "guess row" (one row per guess, limit of ten tries). The codemaker responds with clues. (A white peg for a right color, but wrong position. A black peg for a right color, right position.) The game ends with a cracked code or the tenth try, whichever comes first. And that's it—really quite simple, although the rules as they are presented make the game seem somewhat more complex than it is. Interestingly, the game was created by an Israeli postal clerk, Mordechai Maivotch, and began its life as a cereal boxtop with matches stuck in it. Most appropriate, for it has certainly caught fire in a hurry.

The makers of Master Mind have also come out with a word-deduction game based on the same principle. Word Master Mind, as it is called, has parallels with Selchow & Righter's classic, Jotto, and the new Mind Mover games. More on these word-sleuth games in a future issue.



'QUEEN ME!'

On Blood and Sportsmanship

by Lloyd Kawamura

To most fans, chess is a game for passing the time in fascinated thought. Win or lose, no blood is shed, no harm is done. A loss is disappointing, but there's always next time. There is, however, another world of chess where there is not always a next time, where prizes, reputations, and sometimes whole careers may hang on one game—even on one move!

Tigran Petrosian (world champion from 1963 to 1968), once made a terrible beginner's blunder that caused him to lose a tournament game he had deserved to win. Since this loss effectively wrecked his chances for qualifying as challenger in the 1957 world championship match, it is just possible that that one move kept him from the title for six years.

One might well wonder how much the love of chess for itself has suffered in this cutthroat atmosphere.

Suppose Petrosian had taken back his move? Chess history might well have been changed. But in the world of "chess for blood" it was long ago anticipated that a few unscrupulous players might try to win by unfair methods. Small wonder then that competitive rules in chess are very strict: moves may not be taken back, games are timed, quiet is enforced, and playing schedules are strictly adhered to. Every effort is made to keep each player's sporting chances equal.

But rules to discourage cheating do not by themselves create genuine sportsmanship. The competitive spirit at this level is so intense that opponents sometimes refuse to speak to each other or even shake hands. One might well wonder how much the love of chess for itself has suffered in this cutthroat atmosphere. And yet one sometimes hears refreshing accounts of great sportsmanship among the great competitors of chess.

One such instance involved the current president of the World Chess Federation, Max Euwe, while he was playing a

match for the world championship against Alexander Alekhine in 1935—a match Euwe was destined to win. Alekhine, one of the greatest players of all time, had taken up drinking, and his play had noticeably deteriorated. Still, he was a dangerous opponent. Yet when Alekhine showed up drunk for the match games, Euwe repeatedly offered to postpone the games rather than take advantage of Alekhine's condition.

A more recent example comes from the current world championship qualification series. In this series eight players meet in four quarter-final matches; the four winners advance to the two semi-final matches; then the two finalists play a match to determine who will challenge the current champion, Anatoly Karpov. (Bobby Fischer abdicated in 1975.)

Former champion Boris Spassky, who had lost the title to Fischer in 1972, met Vlastimil Hort of Czechoslovakia in one of the quarter-final matches. After the required twelve games, the match was tied and went into overtime. (The match was slated to continue in two-game sets in order that each player should have the advantage of the white pieces once.) However, Spassky was stricken with appendicitis and taken to the hospital. Hort had every right to insist on continuing the match and thus winning by forfeit. Instead, he gave Spassky the two weeks he needed to recover, even granting Spassky one of Hort's own time-outs—and the match continued.

The next two games resulted in draws. Then Hort became ill, and he used up his last time-out to postpone the fifteenth game. But when it again came time to play, Hort still wasn't well and it was Spassky's turn to show sportsmanship. By mutual agreement both Spassky and Hort reported ill. Under the rules, the game was legally postponed without forfeit to either player. In the end Spassky won the fifteenth game and drew the sixteenth, thus winning the match and the right to

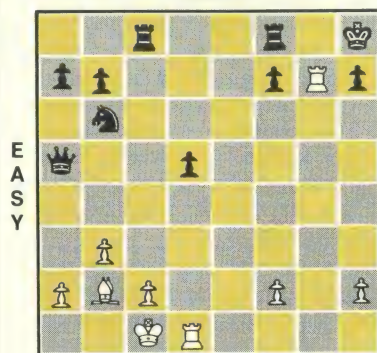
advance to the semi-finals, where he has since defeated Lajos Portisch.

Now Spassky is pitted against the other finalist, Victor Korchnoi. Korchnoi is known to be an uncompromising fighter who is at his best when he hates his opponent. For him, the Spassky fight will be an unusually trying ordeal, as the two have been close friends for many years.

As you read this, they are out there playing for blood.

PROBLEMS

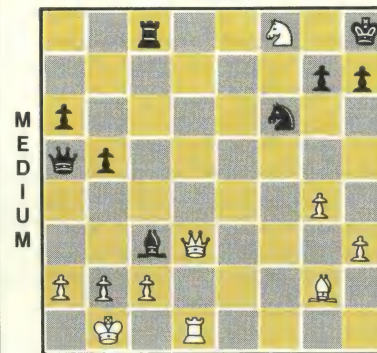
Black



White

1. White to play and checkmate in two moves.

Black



White

2. White to play and checkmate in three moves.

Black



White

3. White to play and checkmate in three moves.

Answer Drawer, page 61

Advice For Beginners

When bringing your bishops and rooks into action, keep in mind the kind of open lines they need in order to penetrate into your opponent's position. In particular, don't work against yourself by obstructing them with your own pawns.

1. Since bishops travel on diagonal lines, look for diagonals that are unobstructed by your own pawns. To see this principle in operation, move the pawn in front of your king two squares and do likewise for your opponent. Notice that the bishop next to your king is now free to move. If you now move your bishop two squares, its forward rightwise diagonal will be

blocked by your own pawn; but if you move it three squares, it will be aimed directly into your opponent's position.

2. The same principle applies to rooks. Rooks especially enjoy vertical lines, which are called files. By way of illustration, simply remove a pawn in front of one of your rooks and notice the expansion of your rook's power. Compare it with the other rook, which is still obstructed by a pawn. In order to create the open files that your rooks will need, make a pawn trade somewhere along the first five or ten moves of the game. This will create a file on which to station a rook.

THE CANNONBALL

by Nort Bramesco

The rules were simple. Drive from a designated location in New York to one in California as fast as you could without getting arrested. And get there ahead of other cars doing the same thing. The game aspect derived from the creativity of the players in such matters as selection of routes, number of members per team, sleeping schedules, pit stops, avoiding arrest and delay, and ability to deal with the unexpected.

This irregularly scheduled exercise was sponsored by *Car and Driver Magazine*, whose advertising manager served as the Cannonball's *éminence grise*, or if you prefer, ramrod. The event was obviously not for Sunday drivers. To be selected for the Cannonball, you had to be the right caliber person. Imagine a combination of Evel Knievel, Barney Oldfield, and the ubiquitous little old lady who has probably owned every used car on the market. Then hypothesize a *bon vivant* with leisure time who would compete not for prizes but just for the fun of it, and who could afford the \$50 entry fee plus an additional \$200 to be donated to his favorite charity. This was the typical Cannonball entrant. Surprisingly, however, there was never any dearth of candidates. In the last of the Cannonballs, an entry list of more than 60 was finally pruned to just 22 teams, of which 18 actually competed.

Before any reader begins to develop an itchy accelerator foot, let it be emphatically recorded that the Cannonball's dust has settled for good. This dangerous, wasteful, and unlawful event, first run in 1971, was discontinued after the 1975 race had roared onto the pages of history, a victim of energy shortages and public disapproval.

Reduced to statistical data, the Cannonball becomes a fairly straightforward story. It was run just four times by a total of 149 participating drivers in 61 automotive vehicles of varying age and pedigree an aggregate distance of over 160,000 miles. Almost miraculously, no accidents or injuries occurred during these events.

But the picture changes dramatically when you talk to Cannonball veterans. They are more than delighted to regale

you with hair-raising stories of near-misses, and one-of-a-kind experiences not necessarily related to driving. In the last Cannonball, for example, one team effectively nullified a supposed advantage in the cruising speed of their car by making too big a deal of their departure with well-wishers who had come to see them off. Roaring away in a cloud of dust, they left their gourmet food supply at the curb and had to subsist coast-to-coast on a Spartan regime of M&Ms and Coke—not exactly the breakfast of champions.

Cannonball veterans will also tell you

It was called the Cannonball and billed as a race, but in actuality it bore the kind of relationship to automobile racing that a military march has to music. What the Cannonball was was a game played by adults in automobiles.

that the most important part of the race was their game plan. Very simply, if you analyze Cannonballs already run, you can arrive at a mean of average winning speeds. Your strategy would then simply be to better that speed.

But remember, the key is *average* speed. Assume your car can achieve bursts of, let's say, 120 mph. Slowing down in heavy traffic to the point where you've traveled only 30 miles in another hour means that for two hours you've averaged 75 mph. Not that that's anything to sneeze at. Average speeds in the 75-80 mph range usually were enough to win the Cannonball.

So how do you average 75 mph? There are two fundamental approaches which we shall call the Hare Method and the Tortoise Method. If you remember the story, a tortoise and hare ran a footrace which the tortoise won by following the principle of slow-and-steady. The hare meanwhile alternated between high-velocity sprints and extended rest periods, thus achieving an average speed that brought him in second.


While all entrants were basically either Tortoises or Hares, enough variables

came into play to create any number of permutational subspecies. Remember, we're speaking only of variables under the control of the entrants.

Let's take a closer look at some of the controllable factors. First and foremost, there's the car itself. Would you have opted for a sports car of the type that can run effortlessly at speeds in excess of 100 mph? Experience has shown that such motorcars are geared for brief, bravura performances, and that like the violin virtuoso's Stradivarius, they can get out of tune after one presto movement. Cannonball teams obviously needed to weigh the relative merits of cars rated lower in speed capability, but greater in all-around performance and dependability.

Of almost equal importance was the route selected. The ideal—your proverbial straight line that represents the shortest and therefore fastest distance between two points—is impossible to achieve, as a glance at any roadmap will attest. Is the next best route the next best thing to a straight line? Not necessarily. Let's not forget those purple mountains' majesty above the fruited plain. Steep grades slow you down, especially if roads are ice-covered, which they often are in mountainous terrain, and definitely were during two of the Cannonballs that were run in November. And even if you're a North American geography maven, it would have availed you aught if you hadn't allowed for the hours it can take just getting in and out of New York or Los Angeles. So another significant factor became time-and-place correlation. A potential winning schedule was one that kept you out of major-city orbit during rush hours; allowed you to arrive at the mountains during daylight hours; and brought you into shadeless desert country after dark, or in the morning when the sun would be at your back. Ability to "play the clock" permitted rest periods that would sacrifice a minimum of time (as during peak-traffic periods) but increase the alertness of team members.

And finally, there was the team itself. How many people would be needed—and of what temperaments—to accom-



plish predetermined objectives, and cope with all the inevitable but unpredictable problems that arise on long motor trips. The irreducible minimum seemed to be two, while theoretical maximums were restricted by vehicular seating capacities. An optimal number, however, provided enough drivers to forestall fatigue, but not so many as to compromise the car's performance or fill space needed for sleep and relaxation.

Cannonball game plans thus comprised a mix of factors involving car, course, chronology, and crew. Archetypal hares went for fast sports cars, two-man teams, and routes conducive to high-speed runs—with less concern about the time wasted getting to straightaways. Typical tortoises chose more spacious cars geared for the long haul, three or more drivers (if for no other reason than that space was available), plus routes that would permit steady speeds in the desired average range. Yet over the years, most of the Cannonball entrants fell somewhere *between* these two exemplars.

And now, here's a chance to test your grasp of Cannonball game-plan principles. Listed below is basic information on ten of the eighteen teams in the last Cannonball, plus details of any unusual occurrences during their runs. Only five of these teams finished among the first ten. The challenge is to pick these five. Be sure to weigh all factors, including that all-important human element.

1. First, but not necessarily first in the race, was a pair of southerners who had raced sports cars, but this time were driving the model they ordinarily used to *haul* their Morgan to racing events. While navigating a covert course of backwoods southern roads selected for their low Fuzz Index, the pair gallantly picked up a fetching hitchhiker; then came a cropper when the only copper encountered on the entire trip became convinced they were harboring a fugitive or violating the Mann Act. Net loss: 4 hours.

2. Then there was a team of six dilettanti from the east and midwest, including two Cannonball veterans plus various members of the fourth estate. This happy band

drove a mobile-home vehicle, which certainly made for comfortable conditions. Only problem was that its refrigerator had a tendency to open on sharp turns spilling the Italian feast ingredients supplied by a sympathetic restaurateur. This group's strategy was based simply on beating another car they thought had a good chance to win.

3. A team of two midwesterners who had become friends while attending racing-driver school decided to make the run not in the smallish Japanese import they had originally intended to use, but in a roomier, more comfortable, one-year-old Oldsmobile. This left space for an English photographer covering the event for several European magazines. Except for some of the cars, he was the only foreigner in the race.

4. Two Floridians with racing competition experience behind them, and a fast Porsche at their disposal, nevertheless ran the race at a comparatively stately clip. Their strategy was classic in its Tortoisian simplicity. They thought they'd win just by completing the race, while breakneck speedsters were still talking their way out of the hands of local gendarmerie.

5. And wouldn't you know that the Polish Racing Drivers of America would find it difficult to pass up this donnybrook? Typically, the organization fielded an entry in a Swedish car manned by one authentic Pole, a Slav, a WASP, and an Irishman. The latter two, a journalist and a *Time* magazine photographer, were last-minute additions who did little to advance the cause of automobile racing or Polish humor.

6. Nobody would seriously suggest that the Cannonball was a place to repair broken marriages. Yet, one New Englander who had raced regularly and actually won a tough Canadian rally, teamed up with his ex-wife for this outing. During the course of the trip, the speedy Porsche racing model they were using developed an oil leak, and its noise and unyielding suspension caused some driver-fatigue. As for Cannonball's effect on domestic felicity, that's beyond the purview of this

article. (They did drive into the sunset.)

7. Another team of Floridians driving a fast and efficient Ferrari racing model left New York an hour later than the other starters and headed west at bursts of speed as high as 140 mph. Their inevitable arrest by a zealous Ohio minion of the law resulted in a fine of \$250—a Cannonball record. This team suffered further losses: a chunk of their car in Indiana when they hit a possum, and a few hours getting untracked from traffic on the Los Angeles freeways. So what else is new?

8. One four-man team made up of New York residents plus one Californian, included a new-car dealer who supplied a Mazda station wagon for the run. This group's approach was to consider themselves not one, but two teams. One team slept while the other drove. They maintained an even speed, were stopped and ticketed once for speeding, and arrived in L.A. ready to enjoy its fabled delights.

9. As might be expected, the aforementioned *Car and Driver Magazine* honcho also competed as part of a two-man, all-New-York team of former winners. Their car, an unremarkable product of Detroit, was, however, gussied up with such special equipment as an experimental Super-Snooper radar detection unit, a CB radio, plus various and sundry pieces of automotive arcana. The CB radio actually worked to the team's disadvantage. On it they overheard truckers who hadn't enjoyed eating their dust, report them to the Smoky Bears. To avoid arrest, they lost precious time hiding out behind gas stations and diners. Attempts to straighten out their bollixed schedule with on-the-spot improvisations in routes only cost the team more time.

10. The fastest car in the race was generally acknowledged to be a Porsche Targa. It was driven by a two-man team from Pennsylvania and Virginia, and had frequently been clocked at 160 mph. Nothing will nullify speed like traffic busts, and this group received three tickets. Important time was also lost lurking in a HoJo restaurant to avoid police who had been alerted by yet another trucker.

Answer Drawer, page 61

PICTURE PUZZLE

FIRST PRIZE:

The Art of Walt Disney, by Christopher Finch (Abrams): 7¼ pounds of whimsy.

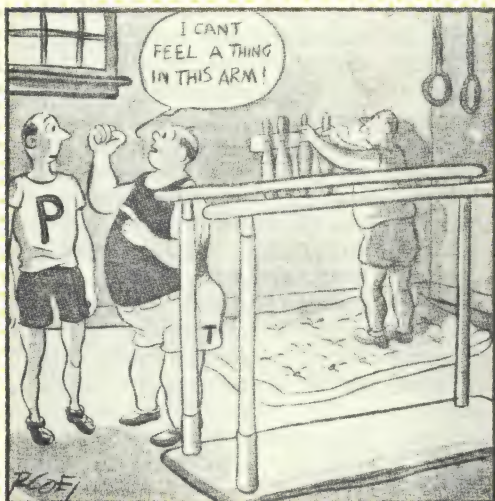
1



2



3



During the Great Depression (no, not last year!), small fortunes were won in "Picture Puzzle" contests. Today, in the Great Inflation, we'd like to revive that popular and long-forgotten idea, but with an added twist. In addition to solving a series of contest puzzles, you're invited to design one of your own. Would-be cartoonists, we know you're out there, so get ready with pen and ink.

How these puzzles work. A picture puzzle is a cartoon rebus containing visual clues which, when pieced together, form the name of a person, place, or thing. Unlike the traditional rebus, these puzzles have clues which aren't entirely literal: synonymns, location, placement of letters, phonetic substitutions, and action may all suggest key elements of the solution.

For example, take a look at the three puzzles at left. They illustrate the ten most common devices used by puzzle artists. The answer to **picture #1** is Rutherford B. Hayes. The word "Ruther" is in the left balloon. That's pretty straightforward. But in this picture a second kind of clue is location. The horse is pulling the wagon across a "Ford." The letter "B" is on the wagon. The lady—making use of a third kind of clue—exclaims "Hey-Hey," a plural, which arithmetically speaking gives us "Heys." When a word or letter appears twice, it usually indicates a plural in the solution. Arranging the clues in order, we get "Ruther," "Ford," "B," and Hey + Hey = "Heys." Ergo: Rutherford B. Hayes.

The answer to **picture #2** is Washington Irving. The lady is "Washing" clothes. Any activity, especially if it's the focal point of the picture, is likely to be one of the clues. The tub marked "2,000 lbs." uses the device of synonym and of equivalence. Two thousand pounds is equal to one "Ton." "Er," which appears in the balloon, translates phonetically as "Ir." The most difficult clue is the briefcase monogram which supplies the complete syllable "Ving." The V encircled by a G is decipherable as "V in G." The implied preposition is an especially tricky type of hint. Restructuring the clues we find: "Washing," "Ton," "Er," and "V in G," or Washington Irving.

The answer to **picture #3** is P.T. Barnum. The puzzle maker combines letters, objects and synonyms to produce the solution. The gym suits are stamped with the letters "P" and "T." The athletes stand beside an object clue, a horizontal "bar." The gymnast says he "can't feel a thing in his arm," which means the arm is "numb"—a clue of deduction. With a little rearranging, we come up with "P," "T," "Bar," and "Numb", i.e., P.T. Barnum.

CARTOON CONTEST

FOUR HONORABLE MENTION PRIZES:

A year's subscription to GAMES

Now that you know the basic elements—words and letters, locations, implied plurals, activities, synonyms, equivalences, phonetics, implied prepositions, physical objects, and deductions—we can proceed to the contest.

First, look at the four puzzles at right and unravel their solutions. Each solution is the name of a well-known personality from the past. Then, using pen or pencil, draw a 3½-inch square on a sheet of white paper (see box at lower right). In it, create your own picture puzzle. But to rule out obscure topics and to keep everyone on an equal footing, the solution to your picture puzzle must be the name of an American city (population of 100,000 or more, according to the 1970 census—perhaps your own home town). Try to give fair clues. The art must be received in finished form, line and shading but *no color*, please.

Write the solutions to our puzzles and to your puzzle in the designated spaces on the entry blank. When explaining the clues to your original puzzle, follow the format shown in our explanatory examples (e.g., P. + T. + Bar + Numb = P.T.Barnum). Attach your cartoon securely to the entry form and mail both in an envelope large enough to accommodate the art *unfolded*. Entries will be judged by our art department for originality of clues and proficiency of the cartoon. No art can be returned. All submissions become the property of GAMES. The five best puzzles will appear in the May/June issue of GAMES.



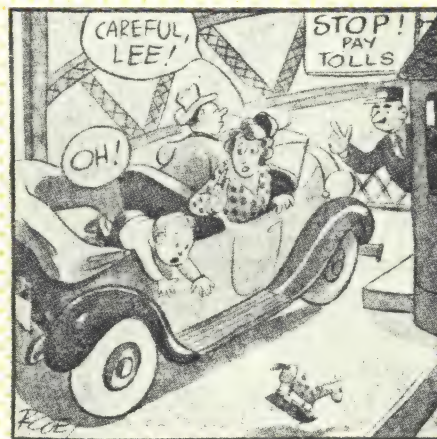
A



B



C



D

Mail this entry blank (or a facsimile) to:

PICTURE PUZZLE, GAMES Magazine
515 Madison Avenue, New York, NY 10022

Name _____

Address _____

City _____ State _____ Zip _____

Solutions to our puzzles:

A. _____ B. _____

C. _____ D. _____

The clues to your puzzle in their correct order:

_____ + _____ + _____

_____ + _____ + _____

Solution to your puzzle: _____

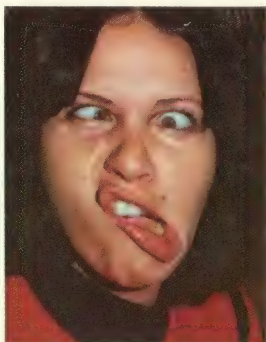
Attach additional sheet if necessary. Void where prohibited by law. GAMES reserves the right to revise art for clarity in the event of publication.

Deadline: 1/26/78

Draw your cartoon
this size on white paper
and place here.

ICE BREAKERS AND PARTY MAKERS

by John Jacobson, Jr.



Creative Dynamics

THE DEVIL HAS MANY FACES

The woman in our photograph doesn't always look like this—she's just trying to get a laugh. She's playing devil's advocate, which is a great way to loosen up any party.

Choose one person as devil's advocate and seat the others in a group. The task of the advocate is simply to make the others laugh (while they strenuously try to maintain their composure) by making funny faces, sounds, or gestures. (Touching is disallowed.) If anyone laughs or smiles, they must get up and join the devil's advocate in trying to make the others crack up. The last person left seated—who has not even grinned once while everyone else is going bananas—is the winner.

A variation on this game is to have one person get up in front of the others and make a funny face or gesture. This person then sits down while a second guest gets up and repeats what the first person did and adds a gesture of his own. Then it's a third person's turn to repeat the two gestures or antics already performed and add a new one. And so on. Whoever forgets to imitate any of the antics, or does them in the wrong order, is out of the game. The last person left—who has remembered and repeated all of the weird motions properly—is the winner and deserves a prize (or at least a rest).

**PICK UP SNACKS**

Serve hors d'oeuvres before "serving" these games to your friends, lest they start nibbling on the playing pieces. Designed by Palli Davene Davis to look like two popular American appetite pleasers, these scrumptious variations on the game of jackstraws are actually solid basswood and have no food value at all. Pile the "French fries"

THE BATTLE OF THE BUBBLE

Remember the hours you spent as a kid blowing soap bubbles all over the house on a rainy day? Here's a game you'll enjoy as long as you have enough breath to blow a few bubbles.

Line your guests up in two rows facing each other and about ten feet apart. Suspend a clothesline halfway between the rows. Give the first player in one of the lines a bubble pipe and have plenty of soapy water available (or buy soap-bubble solution at the local five and ten). The first player blows a bubble out of the pipe and then tries to blow it over the clothesline. The player immediately opposite him on the other side tries to keep the bubble from coming over the clothesline by blowing back at it. Only the person who blew the bubble and the player opposite him may huff and puff at the bubble, and neither may move from his position in line. Of course, while these two players are going at it, their teammates should be bubbling over with enthusiasm, shouting at, rooting for, and encouraging the players.

If the bubble passes over the clothesline, the bubble blower's team scores a point; and if his opponent succeeds in blowing it back, his team scores a point. Each time the bubble passes over the line, a point is scored for the appropriate team. If the bubble bursts after it is first blown, without crossing the line at all, the bubble blower's team loses a point.

After the first player's turn, the player next in line on his team blows a bubble and the battle is on again. Play continues down the first line, and returns in the reverse direction along the second. If you have a large group playing (more than six on each line, for example), you might want to break the teams up into smaller groups. The team with the highest score at the end wins. Good clean fun.

TRIVIA

Have you ever watched helplessly as the conversation at a party went limp and died a slow death? Try trivia to get it going again. If you do a little research ahead of time, you can create a trivia quiz for your guests. Whoever answers the most questions correctly is the winner. Any subject is a worthwhile source of trivia (movies and television always seem to be popular). Questions should be difficult and intriguing, but not impossible. For example, what song was sung as the world blew up at the end of *Dr. Strangelove*? Or, who wrote, "'Tis better to have loved and lost, than never to have loved at all"? (Answers below.)



Wide World Photo

Another source is television or radio programs that you and your friends may have watched or listened to as children. This is a great way to start a conversation, quiz or no quiz. For example, try throwing out that immortal line, "Plunk your magic twanger, Froggie!" and see who remembers the 1957 NBC show, *Andy's Gang*, with Andy Devine. Before you know it, everyone will be chatting amiably about everything from *Sky King* to *Crusader Rabbit*, and will have found a delightful common ground of interest.

Two sources you can use for trivia questions are *The Trivia Encyclopedia* by Fred L. Worth and *Trivia and More Trivia* (Castle Books) by Dan Carlinsky and Edwin Goodgold. You can order the paperback edition of *The Trivia Encyclopedia* by sending a check or money order for \$3.95 plus 30 cents for postage to Brooke House, 9543 Cozy-croft Avenue, Chatsworth, CA 91311. (California residents must add appropriate sales tax.) Delivery takes about two weeks. *Trivia and More Trivia* is available only in bookstores.

(Answers to trivia questions: 1. "We'll Meet Again" 2. Alfred, Lord Tennyson)



Universal Pictures

SCAVENGER HUNTS

Though this may look like a ritzy bohemian wedding of some kind, with a goat as best man, it is actually the climax of the hilarious scavenger hunt that opens the 1936 film, *My Man Godfrey*. Irene Bullock (Carole Lombard—right) is presenting Godfrey Parke (William Powell—center) as the “forgotten man” whom she has just found living in a junkyard by the East River. A forgotten man was the last item she and her family needed to win the scavenger hunt (they had already located goats, Japanese goldfish, tennis racquets, and a monkey).

Somewhat less exotic scavenger hunts can be just as much fun. Traditionally, the host compiles a list of hard-to-find items for the guests to lo-

cate and bring back to the house or starting point within a specified amount of time. Depending on the type of party, guests can hunt individually, in couples, or in larger groups. The first person or team to return with all (or most) of the items by the deadline is the winner and receives a prize.

What items the scavengers are asked to locate is limited only by your imagination and can range anywhere from a month-old newspaper to a bird's feather (preferably from the ground, not the bird). It's a good idea to have your guests locate items that will not have to be returned. One way to solve this problem is to have the scavengers bring back verifiable information instead. For example, you can have your guests list such things as three houses in the neighborhood with white chimneys, or the number of telephone poles in a specific area.

If it's a small party and you had your heart set on a large one, give a prize to whoever can bring back the most strangers (without paying them to come). This way at least you won't have to worry about what to do with the pile of ball-point pens advertising gas stations, Robert Goulet records, rubber chickens, and Volkswagen parts that your guests might otherwise have scavenged in the neighborhood.

SILLY STORIES

Ethel was a brilliant young woman who decided, after much thought, to major in Tickling in college. But this presented a ticklish problem in itself—what would she do when she graduated? Finally, she had an idea, so the day after graduation, she . . .

No, this isn't about a recent college graduate. It's a sample opening for the silly story your guests might write themselves. Give each player a piece of paper and pencil. Then dictate the ridiculous paragraph above (or any other silly beginning you create) to your guests, who must take it down word for word. They are then given thirty sec-

onds to continue the story. When time is up, have your guests fold the papers over at the top, leaving only the last word or phrase exposed to view. Then ask them to pass their papers to the person next to them. Everyone then spends another thirty seconds adding to the story, using the visible word or phrase as a guide. When time is up, the papers are passed in the same way again. This continues until the papers have gone full circle and have returned to their original owners. Each player then reads his story out loud. There should be plenty of laughter as each ridiculous tale unfolds, describing Ethel's ticklish future.



PILLOW TALK

Though the arduous importance of first dates happily went out with the Ice Age, these intriguing pillows would dispel a little frost at any gathering. Attractively designed, they are more than ornamental. The sheepish gentleman shows why. He may look like he's counting threads, but in fact he's working his way through a maze, one of four clever labyrinths innocently disguised

as casual cushionry. His new friend seems to have the solution. Will she give him a hint?

These playful pillows are not commercially available. If you would like simple, step-by-step instructions for making your own, please write to Pillows, *GAMES Magazine*, 515 Madison Avenue, New York, NY 10022. Enclose a stamped (24 cents postage), self-addressed envelope with your request.



Casa Moneo Spanish Imports, New York City

PIÑATA

A popular Mexican game that makes a smash hit at any party is the piñata, a colorful vessel usually in the form of an animal or bird. The object is to break the piñata, thereby releasing the candies or other treats which have been hidden inside.

The piñata is attached to a rope and suspended over a beam or a branch, while someone holds the free end of the rope so that he can hoist the piñata up and down. The guests are blindfolded, and, in turn, are spun around several times and told to break the piñata with a strong stick. The first time they try, the person holding the rope hoists the piñata up and down keeping it out of reach. After everyone has had an unsuccessful try at breaking the piñata, they are given another go at it, this time with it in reach. When someone breaks it, the gifts or candies shower down and everyone gets to keep whatever they can gather up.

In larger cities, you can probably locate an importer of Spanish or Mexican products, or a specialty store, which carries piñatas. If you'd like to make your own, the books, *Games of the World*, edited by Frederic V. Grunfeld, and *Family Creative Workshop*, Volume 12, can show you how.

To order the paperback edition of *Games of the World*, send a check or money order for \$7.95 plus 50 cents postage and handling to Random House, Inc., Westminister, MD 21157, Attention: Order Dept. (Maryland residents must add the appropriate sales tax.) Delivery takes three to four weeks. To order Volume 12 of the *Family Creative Workshop*, send a check or money order for \$5.95 plus 98 cents for shipping and handling to Time-Life Books, Inc., Time & Life Building, Chicago, IL 60611. (Illinois residents must include appropriate sales tax.) Delivery takes approximately four weeks.

Gamebits will be a regular feature of *GAMES* and will cover the gamut of “gamey” material, either on specific themes or as a potpourri. Future columns will include card games, beach games, psychological games, street games, calculator games, etc. If there are other topics you would like us to cover or interesting items you would like to tell us about, please write to *Gamebits*, *GAMES Magazine*, 515 Madison Avenue, New York, NY 10022.

Eyeball Benders

What are these objects?
Answer Drawer, page 61



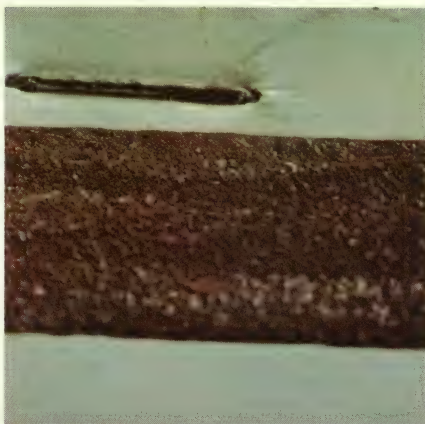
1. A slight edge



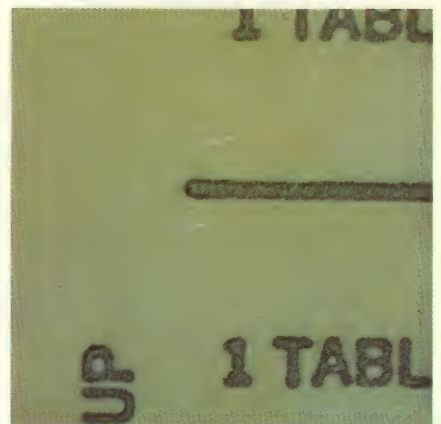
2. Blow by blow



6. Knuckle nemesis



7. Up to scratch



8. Off the top



12. Round up



13. Plant Mr.



14. Can't mend a broken heart



18. Thanks à Lot



19. "Big Girls Don't Cry"



20. Put up with it



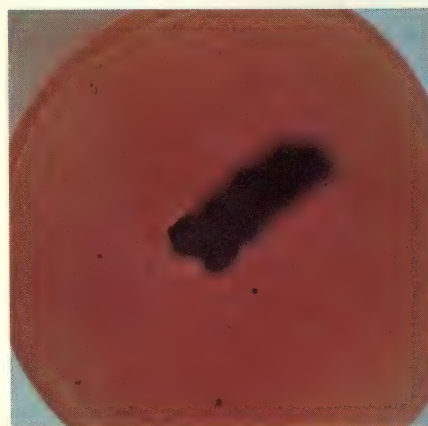
3. Cold shoulders



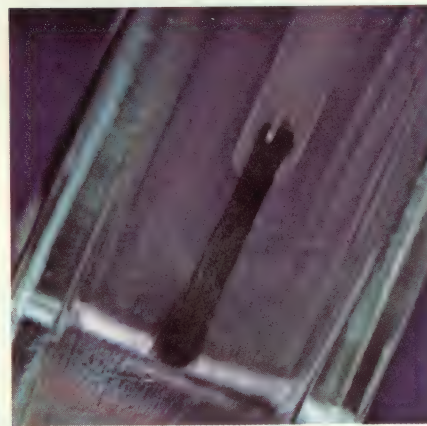
4. Fast food



5. Iron maiden



9. Not at both ends



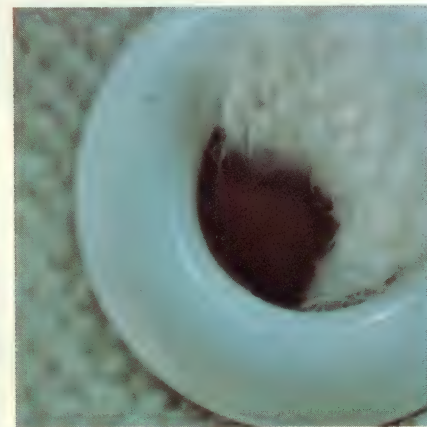
10. Shining through



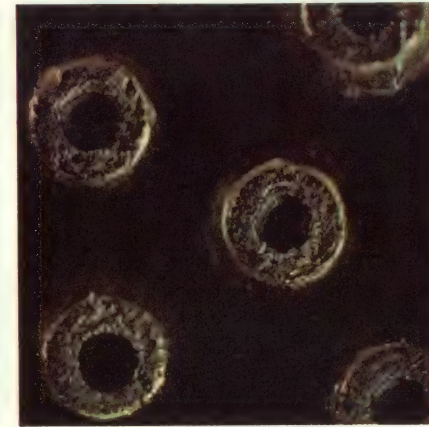
11. From here to nuts



15. Shell game



16. The eyes have it



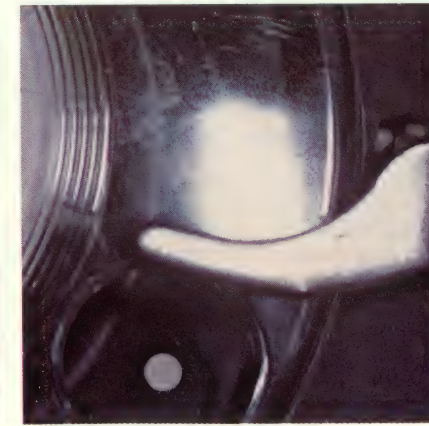
17. Rabbit, run



21. How's this for openers?



22. Manumitt



23. And this one's a ringer

Illusions by Edi Lanners (Holt, Rinehart & Winston, 1977, 158 pages, black & white illustrations, hardcover, \$12.95).

"What you see is what you get," or so we have been led to believe; but as Edi Lanners points out so clearly, this is not always true. *Illusions* is a collection of drawings, prints, photographs, and diagrams that reveal the reality behind the tricks played on our visual sense by an unreliable world. For while our eyes may record a photographically accurate scene, our mind often chooses to believe what it assumes is logical, rather than what in fact is there. To illustrate this phenomenon, Lanners has compiled such eye-bending items as M.C. Escher's "Waterfall" print, where the water always seems to be flowing downward, even as it travels up; 18th-century rebuses; 20th-century Op Art; a horse that seems to gallop off the end of the book as you flip the pages; and puzzle pictures like this one. Can you tell



where Napoleon is hiding? (If you can't, see the Answer Drawer, page 61.)

You can also see how politicians, scientists, journalists and others have used illusions over the years to convince, confuse, or thoroughly befuddle. The dazed reader can pause to contemplate theories on illusions by authors such as Mark Twain and Hans Christian Andersen, which are scattered throughout the book.

I doubt there's a chance that *Illusions* can rob life of its mystery, but after reading it you might start taking second looks at things you used to take for granted, and for an extremely entertaining book that's not a bad lesson to learn.

—Jim Goddard

The Philosopher's Game by Edwin Schlossberg and John Brockman (St. Martin's, 1977, 200 pages, hardcover, \$12.95, large format paperback, \$5.95).

Schlossberg and Brockman have devised a game which will bring back memories of Introductory Philosophy, if you ever took such a class, and may be Introductory Philosophy if you haven't. Either way, it's a lot more fun than the classroom treatment, and an opportunity for all armchair intellectuals to flex their mental muscles. The authors have selected, according to their own criteria, the one hundred greatest thinkers of all time. You are presented with an incomplete story about the subject, followed by three choices of endings, one of

ILLUSIONS
by Edi Lanners

THE PHILOSOPHER'S GAME
by Edwin Schlossberg and John Brockman

THE MAMMOTH BOOK
OF WORD GAMES
by Richard B. Manchester

THE HISTORY OF BOARD GAMES
by Robert McConville

which was actually written by the individual "great thinker." The reader is expected to use his or her own reasoning powers to decide, according to tone, style, continuity, or whatever other criterion seems appropriate, which answer is correct. The right answer and a brief biographical sketch of the philosopher are given on the following page. The excerpts selected are usually from the author's most famous work, and it is entirely possible to figure out the right answer without prior knowledge of his writing.

One might quibble with the selection process used to derive the one hundred "greatest thinkers" (some obvious omissions include Shaw, Hegel, Schlegel, and Hume), but the authors are certainly entitled to their choices.

—J.G.

The Mammoth Book of Word Games by Richard B. Manchester (Hart Publications, 1976, 510 pages, large format paperback, \$6.95).

It really is a mammoth book of word games, and, more than that, it is a mammoth book with a really extensive variety of word games—some of which are remarkably ingenious, others intriguing, and some downright diabolical. My first nomination for puzzles in the remarkably ingenious category would have to go to what the author calls "Blankies." A Blankie is a story in which certain words are left blank (prosaic, but logical). The first blank you come upon might have three dashes, the second four, the third five, etc. As one might guess, each dash is to be filled in with a letter. But, and here's the ingenious part, each story has a key word printed in capital letters; the first blank word uses those key letters, plus one; the second uses the letters in that new word, plus one; etc., etc. I quote from my favorite of all Blankies, called "This Funny Thing Called Love": "When it comes to love, there ARE girls who ----, girls who ----, and girls who ----. Mine ----! It's delightful! But it sounds like a ----!"

As we move from the remarkably ingenious to the intriguing, we find a group of puzzles called "Threeezies." A Threezie is a sequence of three letters. The challenge is to find words which contain that exact sequence. For example, if the threezie were NTH, some acceptable words would be: moNTH, aNTHem, and your ever-popular plINTh. According to the puzzle-maker, there are at least 25 words which contain that letter sequence. Intriguing, don't you think?

There are several candidates for the *diabolical* category. A few of the more than forty quizzes in the book would certainly rank high. For example, there's the quiz called "A Man from Peking is a Pekingese," in which you are asked to identify how one designates someone who hails from such bizarre places as: Liverpool, Florence, Halifax, etc. Do you know what you call someone who comes from the Isle of Man? Mannish? Manniac? Would you believe a Manxman? Well, you should.

There are also jumbled words, picture quizzes and word mazes, alfabits, stepladders, crosswords, across-tics. . . . In fact, perhaps the whole book leans on the edge of the devilish. At any rate, however else you might categorize this book, if you like word puzzles, the most obvious category is "good buy."

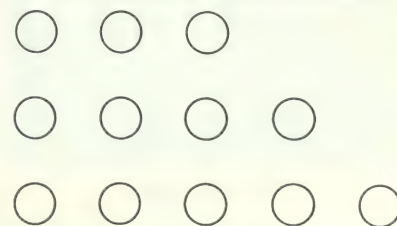
—Bernie De Koven

For answers to the "Love" Blankie and the NTH Threezie, see Answer Drawer, page 61.

The History of Board Games by Robert McConville (Creative Publications, 1974, 104 pages, large format paperback, \$4.50; available by mail order only from Creative Publications, P.O. Box 10328, Palo Alto, CA 94303).

When you open up a copy of *The History of Board Games*, you see page after page of large diagrams, and rules for the game you can play on each one. It's impressive. You can play the games right on the pages of the book. The diagrams are large enough so that you can figure out most of the games in a few minutes, and there are enough different games (over fifty) to keep you busy playing for at least the next couple of winters.

Brief sections on the history of board games, on the different kinds of moves used in board games, and on methods for constructing game boards are explicit, carefully written, and useful—to the player, the teacher, and even the game designer.



NIM (3-4-5) A game for two players. Playing pieces are placed in rows as indicated. Players alternate turns by removing any number from one to all of the playing pieces from any one row. Play continues until all of the pieces have been removed. The player to remove the last piece is the winner. The game may also be reversed so that the player to remove the last piece is the loser instead of the winner.

In fact, what this book offers is an extensive library of strategy games, most of them for one or two players, some of them ancient games that have been around for a couple of thousand years. The publishers permit teachers to make up to fifty copies of any game in the book so that there will be enough games for everyone.

—B.D.K.



EYPHKA!

(Eureka—I've found it!) That's what Archimedes (287-212 B.C.) shouted upon finding the principle of specific gravity—while taking a bath. Too excited even to get dressed, he streaked (another first!) through the streets of Athens announcing his discovery to one and all.

EYPHKA will appear from time to time in fitting recognition of those venturesome spirits who, never settling for a ready answer, have fought their way to a better, more elegant, or more complete solution than one previously given in the Answer Drawer.

★ **Mappit Highway Maze** (November/December, page 16). Our "best route" of 695 miles has already been surpassed by 11 readers. Phillip Snider of Chattanooga, TN, has the most efficient solution to date. He bettered our routing by 58 miles, coming in with a total of 637. We have received even lower totals from other readers, but unfortunately there were flaws in their solutions. We do not, however, rule out the possibility that someone may yet send us a lower figure, and should that occur, we will print it in our next issue. Mr. Snider's routing is as follows:

From Holdrege:		
West on Hwy. 34 to		
Arapahoe	32 miles	
North on Hwy. 283 to		
Elwood	20	
West on Hwy. 23 to jct.		
Hwy. 83	47	
South on Hwy. 83 to jct.		
Hwy. 34	32	
West on Hwy. 34 to		
Benkelman	52	
North on Hwy. 61 to jct.		
Hwy. 6	26	
East on Hwy. 6 to Palisade	23	
North on Hwy. 25A to jct.		
Hwy. 25	7	
North on Hwy. 25 to		
Grainton	43	
West on Hwy. 23 to Grant	24	
North on Hwy. 61 to jct.		
Hwy. 2	91	
East on Hwy. 2 to Mullen	37	
South on Hwy. 97 to Tryon	36	
East on Hwy. 92 to		
Stapleton	26	
North on Hwy. 83 to jct.		
Hwy. 2	36	
East on Hwy. 2 to Broken		
Bow	67	
East on Hwy. 70 to jct.		
Hwy. 183	13	
North on Hwy. 183 to		
Taylor	25	
Total	637 miles	

One of the more interesting aspects of this routing is the way it takes in Lincoln and Dawson counties by using Hwy. 23, which just barely crosses through each.

As we went to press, other travelers who had done better than our total of 695 but not as well as Mr. Snider were:

Gene Daniels	Rich Olson
Glenn Hiers	Mrs. R. Schraer
Therese Leverenz	M.A. Sherman
Barrie Malloch	Donna Tobaho
John Nelson	Helen Wright

★ **The Original "What's Wrong With This Picture?"** Picture (November/December, page 41). It appears there is a 16th "absurdity" of perspective, as pointed out to us by Don Hofler of Baltimore, MD. He noticed that the fisherman at the lower right casts a shadow which stops at the top of the curb, below the barrels. So far no other improvements have been reported.

★ **Yard Sale** (November/December, Page 51). Cathy Allen of Greensboro, NC, apparently had a better eye for bargains than we did. She purchased items 2, 5, 6, 7, 10, 14, 17, 19, and 20 for \$495. With the fair market value of these items totaling \$2,275, Ms. Allen wound up with a profit of \$1,780 which beat our stated claim by \$105.

However, a check of our own figures revealed that we goofed not as bargain hunters, but as mathematicians, because the profit on our "best parlay" as originally reported should have read \$2,175.



Dong Wang Press, Seoul, Korea

Yut (Pages 12, 13)

A commercially made game of Yut (sold as "Yoot") with a square, wooden board is available through World Wide Games, Inc., Box 450, Delaware, OH 43015, for \$6.95.

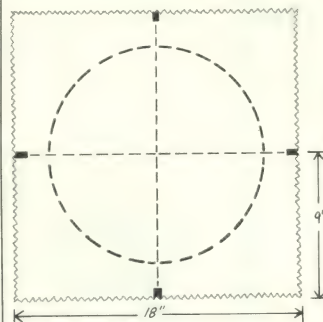
Making a roll-up Yut board and stick dice:

Tools and Materials: A light-colored, tight-weave fabric such as canvas, duck, Indian-head cotton, or other durable cloth 18-inches square. A 15-inch length of colorful yarn or ribbon to tie around the rolled-up game board and stick dice when not in use. A 26½-inch length of half-round molding—available at most lumber yards—for the stick dice. Any small objects in matched groups of four—checkers, toy soldiers, coins, buttons, shells, etc.—for counters.

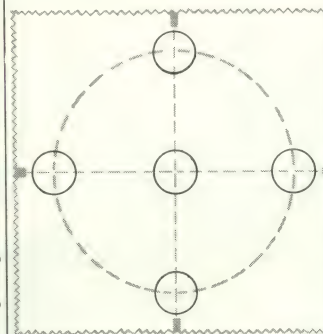
Pinking shears. Ruler. Assorted waterproof felt-tipped pens, or paints. A 12-inch plate or a circle compass. A 50-cent piece and a 25-cent piece. Pencil or chalk. Any saw for crosscutting, preferably with miter box. Sandpaper.

1. With pinking shears, trim fabric edges to forestall raveling. (Or hem for a more finished look.)
2. Find and mark the midpoint of each of the four edges of the fabric. Connect

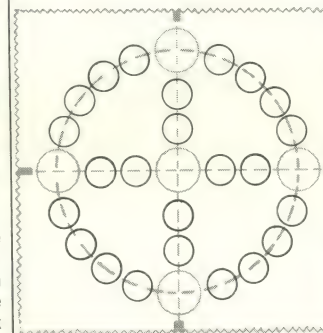
opposing midpoints with straight lines. The point where the lines cross is the center of the game board. (Caution: Some fabrics do not erase well. Test pencil on a scrap first. Chalk may be easier to rub out later.)



3. Center the 12-inch plate on the intersecting lines and lightly draw a circle around it. Or use a compass, set at a 6-inch radius.



4. Using a 50-cent piece, draw a circle at each of the four points where the straight lines intersect the large circle, and also at the center point.



5. With a 25-cent piece, draw four intermediate, equally spaced circles on each quarter of the large circle, and two on each leg of the cross within the circle.

6. Rub out the large circle and the cross. Color the board as shown on page 12, or in any other bright, contrasting hues. (Optional: Label the five primary points.)

7. Saw the half-round molding into four 6½-inch lengths. Sand rough edges. (Optional: Paint the flat sides one color, and the round sides another, or inscribe designs on the flat sides only.)

The Talking Leaf (Page 21)

Ed.—You will find that Tompkins' translations are quite free and interpretive. In any case, in checking your answers, it's the general idea that counts, and not the exact wording.

First Letter:

In the upper left hand corner is the date, February 15, indicated as the 15th day of the Hunger Moon. Then comes the chief's name; the Indian with the feather is the chief, and the next two signs are "day" and "child." A careful translation of the letter is as follows:

"I see your talking leaf and my heart is big for you. I pray the great mystery that I may travel to your teepee, and that we may have a long talk together as brothers. [The two figures at the right of the teepee are having the long talk; the chief is designated by his symbol, Tompkins by the hat which makes him a white man. The line joining them at the bottom makes them brothers.] The Indian sky is everywhere overcast with clouds. The old Indian trail was good. The chief and his white brother will travel the ancient path together toward the light. I look eagerly for your pictured message of reply. Wild Horse. (SUNKA WAKAN WAHTOGLA)"

Second Letter:

"In the 14th day of the Crow Moon, (March) Day Child writes to his friend Wild Horse, who is a wise man. The winter was cold and stormy from the Snow Moon. The Hunger Moon there was much snow and cold, and in our teepees we were hungry. Now it is the Crow Moon and the river runs and we again have a little meat. I look forward to the coming of my friend Wild Horse, when we can sit in my teepee, talk, and smoke much kinni kinnick.

Your friend, DAY CHILD"

Hunting Story:

"An Indian and his wife had a quarrel: he wanted to go hunting and she did not want him to go. (He gave the sign of negation, would not do what she wanted, and he took his bow and arrows and started into the forest.) A snowstorm came upon him and, looking for shelter, he saw two teepees. But when he approached them he found that they contained two people who were sick, in one teepee a boy with the measles, in the other teepee a man with the smallpox. He ran away as fast as he could and shortly came to a river. He saw some fish in the river. So he caught a fish, ate it, and rested there for two days. After that he started out again and saw a bear. He shot and killed the bear and had quite a feast. Then he started out again and saw an Indian village, but the Indians proved to be enemies and he ran away. He came to a little lake. While walking around the lake he saw a deer. He shot and killed it and dragged it home to his teepee, to his wife and his little boy. They were all very happy."

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Patent #4,014,549

Various Difficult Questions (Pages 10-11)

1. Mr. Garibaldi weighs meat.
2. Neither. Yolks are yellow.
3. They are already facing each other.



4. One. After that his stomach would not be empty.



6. Because of their amazing feats.
7. Because the poor didn't have anything.
8. The worms came in apples.



Charades Results (Page 19)

1. Battleship ("Bat" + "Tall Ship")
2. Monopoly ("Maw" + "Naw" + "Poe" + "Lee")
3. Button Button ("Butt" + "Ton" + "Butt" + "Ton")
4. Scrabble ("Scrap" + "Bell")
5. Canasta ("Can" + "Asta")
6. GO.

Hinkel's Twinkles (Page 23)

Fletcher dropped the egg into the glass of water. He then took the salt shaker he had previously produced and began pouring salt into the water. As the salt dissolved, the egg rose to the top.

No hidden props . . . right?

Sez Who? (Page 44)

1. Karen Carpenter
2. Pogo
3. Inspector Orestes Mountebank
4. George Bernard Shaw
5. Gina Lollobrigida
6. Marlo Thomas
7. Ben Vereen
8. Bruce Jenner
9. Anita Loos
10. Arthur Schopenhauer
11. Helen Reddy
12. Alfred, Lord Tennyson

The Missing Masterpiece (Pages 46-47)

The thief was Gloria Stoneham. Being "petite," she had to stand on the chair in order to reach the painting. Her shoe buckles explain the scratch, her spendthrift ways the motive.

EVIL CEREBRAL (November/December 1977 GAMES, Page 23)

Here, finally, the complete grid for the *Video Vagaries* puzzle published in the last issue of GAMES.

	The Andy Addlepatte Show	The Billy Bigmouth Show	The Charley Clambake Show
Network	ECN	FBC	DMS
Local Channel	1	3	2
Announcer	Earl Ebbs	Don Drawl	Fred Fluff
Orchestra Leader	Harry Hawk	Ira Irk	Gary Grawk
10:00—10:15	xxx	I. Monologue	xxx
10:15—10:30	xxx	II. Wallace Wombat, Spokesman for National Tsetse Fly Week	xxx
10:30—10:45	I. Monologue	III. Julia Jinx, Author of <i>The Frumious Bandersnatch</i>	xxx
10:45—11:00	II. Una Ugh, Singer of "Melan- choly Porcupine"	IV. Quentin Quack, Ventriloquist	xxx
11:00—11:15	III. Kenny Klobber, Magician	V. Virgil Vile, Star of "Yecccchh"	I. Monologue
11:15—11:30	IV. Mona Murque, Star of "Ecccchh"	VI. Larry Lackey, Singer of "Vultures of Valhalla"	II. Olga Oomph, Star of "Blecccchh"
11:30—11:45	V. Nick Naque, Spokesman for the National Dandruff Foundation	xxx	III. Tom Trappe, Singer of "Flagellat- ing Matilda"
11:45—12:00	VI. Ruth Rappe, Author of <i>Mimsy Were The Borogroves</i>	xxx	IV. Xenia Xyster, Founder of the Shakespearean Cooking Society
12:00—12:15	xxx	xxx	V. Peter Pickle, Author of <i>Beware The Jabberwock</i>
12:15—12:30	xxx	xxx	VI. Sam Slappe, Impressionist

1. White moves the rook that is near black's king forward one square, giving double-check with rook and bishop. Black captures the rook with his king (forced). White's remaining rook moves three squares to the right, giving checkmate.

2. White captures the pawn in front of black's king with his queen, giving check. Black captures white's queen with his knight (forced). White now gives check with his knight. Black moves his king left one square (forced). White moves his bishop forward three squares, giving checkmate.

3. White moves his queen forward on the black diagonal three squares, next to black's king, giving check. Black captures white's queen with his king (forced). White moves his bishop left and forward two squares, ending in front of black's bishop and giving check with both bishop and rook. Black moves his king left one square (forced). White moves the rook next to his king forward to the end of the board, giving checkmate.

If you chose the last five teams as finishers in one of the top ten spots, you scored 100%. Here are their order of finish, time, and speeds.

- The Floridians who paid a \$250 speeding fine (team #7) won the race. They finished first with an average speed of 81.0 mph, and took 35 hours, 53 minutes to complete their run—the Cannonball record.

- Third place went to the *Car and Driver Magazine* ad manager and his partner (#9). This pair completed the race in 38 hours, 3 minutes at an average speed of 76.3 mph.

- The thrice-ticketed, fastest car in the race (#10), came in only 5th, 38 hours, 39 minutes after starting out, and at an average speed of 75.1 mph.

- The schizophrenic, two-man teams of Mazda drivers (#8) finished 8th, in 39 hours, 22 minutes, at an average speed of 73.6 mph.

- The New Englander and his ex-wife (#6) finished 9th in 40 hours, 19 minutes, at an average speed of 71.9 mph.

1. Serrated knife
2. Balloon neck
3. Ice cubes in tray
4. Baby bottle nipple
5. Girl on a raisin box
6. Grater
7. Matchbook striker
8. Butter wrapper
9. Candle
10. Nail polish bottle with applicator
11. Design on a soup can label
12. Melon ball scoop
13. Spray bottle nozzle
14. Band-aid
15. Mr. Peanut
16. Sneaker eyelet
17. .22 caliber bullets
18. Girl on a salt label
19. Red onion
20. Mason jar
21. Key ring
22. Lincoln's hand (from statue at Lincoln Memorial)
23. Telephone dial

Illusions:

Napoleon is silhouetted between the two trees, facing towards the right.

The Mammoth Book of Word Games: The missing words in "This Funny Thing Called Love" are (ARE), care, scare, caress, screams, massacre.

Twenty-five words that contain the threeie NTH:

- | | |
|------------------------|-----------------|
| 1. anthem | 13. month |
| 2. anthill | 14. nepenthe |
| 3. anthracite | 15. nineteenth |
| 4. crème-de-menthe | 16. ninth |
| 5. eighteenth | 17. panther |
| 6. eleventh | 18. penthouse |
| 7. enthrall | 19. seventeenth |
| 8. enthusiasm | 20. seventh |
| 9. fifteenth | 21. sixteenth |
| 10. fourteenth | 22. tenth |
| 11. Johnny-on-the-spot | 23. thirteenth |
| 12. menthol | 24. unthinkable |
| | 25. unthread |

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—Robert Lipsyte, author of *Sports-world: An American Dreamland*.

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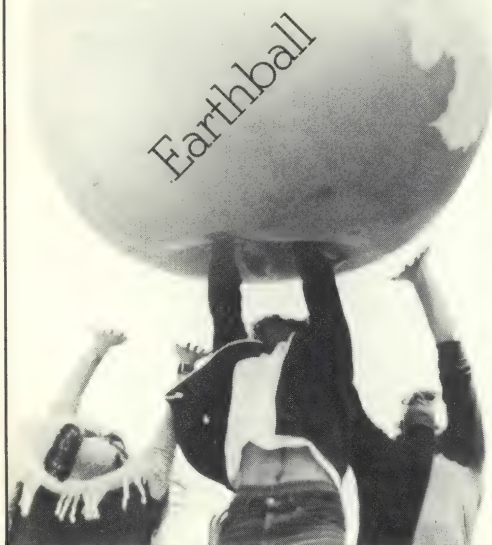
From the New Games Foundation;
edited by Andrew Fluegelman
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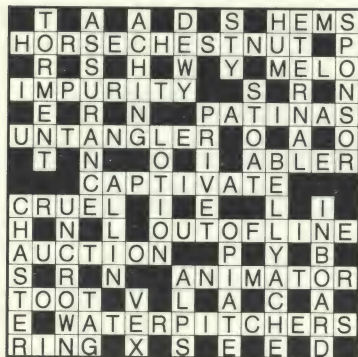
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ACROSS

- 6 Hems (mesh)
- 9 Horse chestnut
- 10 Melo (mel-o)
- 11 Impurity (I'm-purity)
- 13 Patinas (as paint)
- 14 Untangler (UN-tangler)
- 16 Abler
- 18 Captivate (it + vat + cape)
- 20 Cruel (lucre)
- 23 Out of line
- 25 Auction (caution)
- 26 Animator (O, Martian)
- 27 Toot

- 30 Water pitchers
- 31 Ring (as a gang)

DOWN

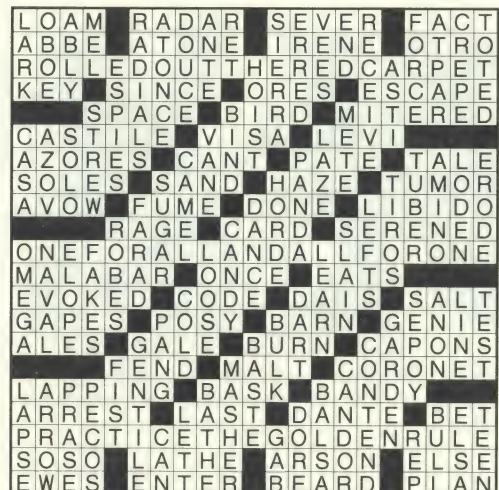
- 1 Torment (torMENT)
- 2 Assurance (A UN scare's)
- 3 Aching (Chiang)
- 4 Dewy
- 5 Sty
- 6 Hum (Ho-hum)
- 7 Eternal (etERNal)
- 8 Sponsor (spoonerisms, less IS ME)

- 12 Stroat (toast)
- 13 Privet
- 15 Lotion (LOtiON)
- 17 Bellyache (bleach + lye)
- 19 All in
- 20 Chaster (chased her)
- 21 Uncrown
- 22 Inboard (oar + bind)
- 24 Opiate (oat pie)
- 26 Alps (slap)
- 28 Tag
- 29 Vex (I'VE minus I plus X)

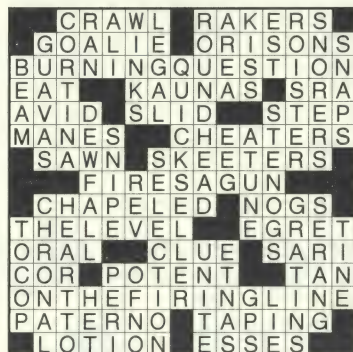
Double Trouble (Page 31)

If negative emotions produce negative chemical changes in the body, wouldn't the positive emotions produce positive chemical changes? Is it possible that love, hope, faith, laughter, confidence, and the will to live have therapeutic value?—N. COUSINS: *Anatomy of an Illness*

Crossword #2 (Page 27)



Crossword #3 (Page 29)



Crossword #4 (Page 29)



On Safari (Page 36)

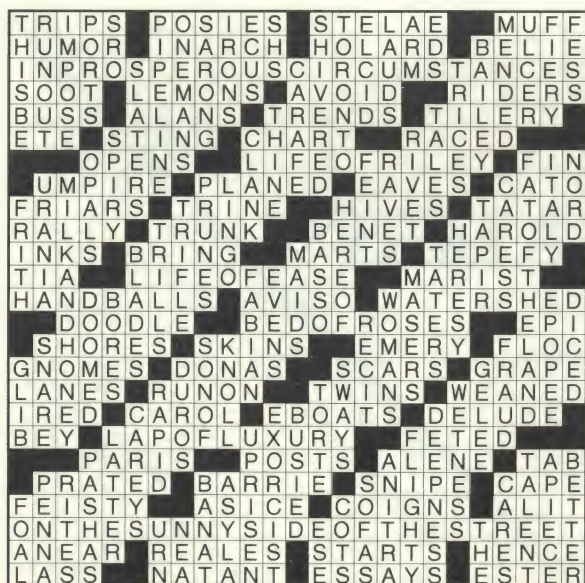
Additional clues. (See page 64 for completed solution.)

- | | |
|------------|-------------|
| Algeria | Mali |
| Angola | Morocco |
| Benin | Mozambique |
| Botswana | Namibia |
| Burundi | Niger |
| Cameroon | Nigeria |
| Chad | Rhodesia |
| Congo | Rwanda |
| Dahomey | Senegal |
| Egypt | Somalia |
| Ethiopia | Sudan |
| Gabon | Swaziland |
| Gambia | Tanzania |
| Kenya | Togo |
| Lesotho | Tunisia |
| Liberia | Uganda |
| Libya | Upper Volta |
| Madagascar | Zaire |
| Malawi | Zambia |

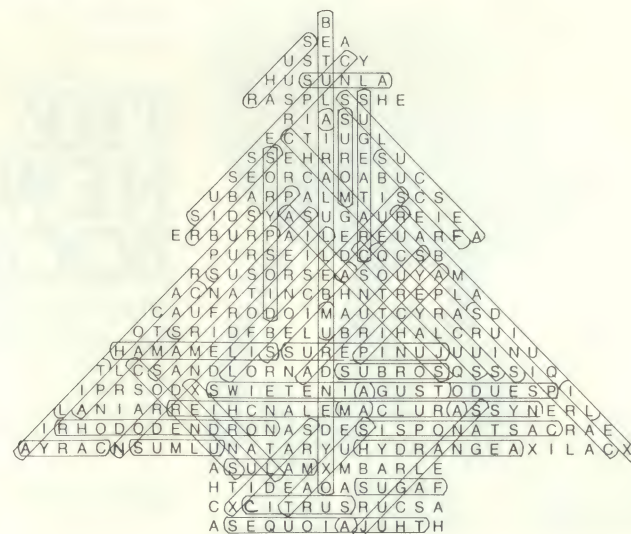
Siamese Quintuplets (Page 28)

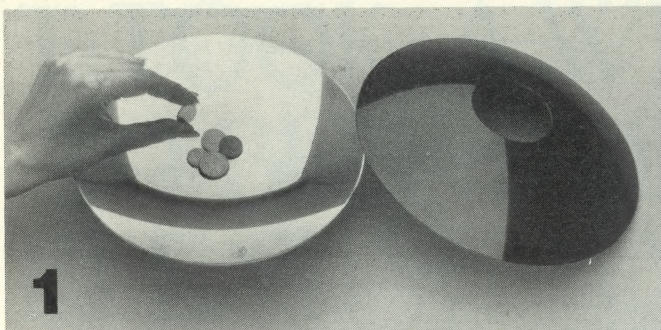
- | | |
|---------|---------|
| #1 | #2 |
| PEP CUT | MOA LOT |
| EEL USE | ODD ORE |
| PLANTER | ADAPTED |
| NOR | PSI |
| NITRATE | NATIONS |
| IRE TAR | ALE NIL |
| TED ERN | TER SLY |

Crossword #5 (Page 39)

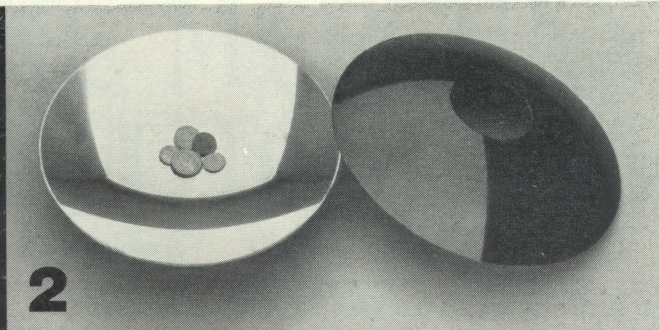


Tree of Trees (Page 28)

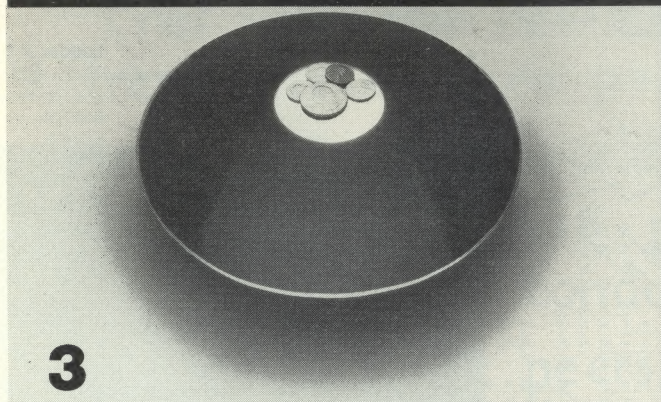




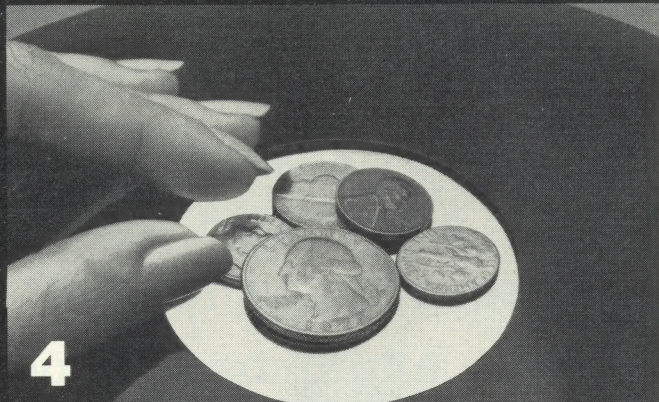
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If you wish, use several small items. For this effect—out of hundreds of choices—a handful of coins is selected.



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Study the mirage. Look at it from all sides. Listen to it. Smell it. Shine a light on it. Even photograph it—the coins are really there. *Yet reach to pick them up, your fingers go right through. There's nothing there at all!*

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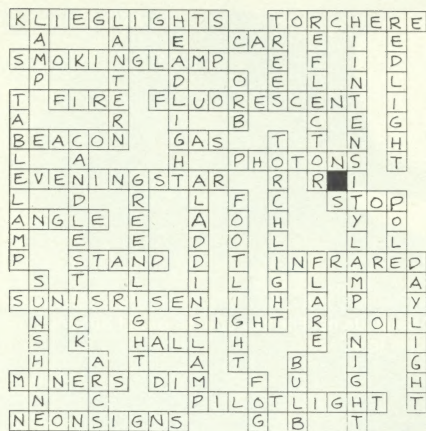
CARD NUMBER

EXPIRATION DATE

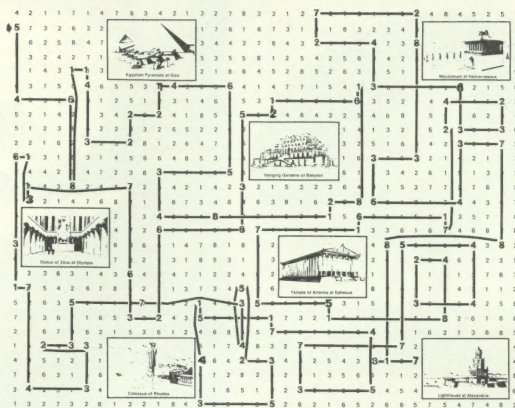
INTERBANK NO. (M.C. ONLY)

SIGNATURE _____

Let There Be Light (Page 26)



Wonder-Lost (Pages 32-33)



Laddergrams (Page 30)

Ladder #1 FORTS RIDER
BELL FOOTS EIDER
BALL SOOTS ELDER
BALE SOOTH OLDER
BANE SOUTH ORDER

Ladder #4 Ladder #6

Ladder #2 SWEET CHECK
SHEET CHICK
SHEER CHINK
SHIER CHINS
SHIRR COINS
SHIRK CORNS
SPILL CORES
SPARK CONES
SPINE HONES
SEINE HONEY
SEISE MONEY
SENSE HEART

Ladder #7

Ladder #5 TOOTH
CHAOS BOOTH
CHATS BOOTS
COATS BOATS
COLTS BRATS
BOLTS BRASS
BOLES BRASH
ROLES BRUSH

Ladder #3 NORTH
FORTH RILES
RIDES

Association (Page 36)

1. Match—Light
2. Bell—Receiver
3. Word—Leaf
4. Bill—Justice
5. Stars—Mare
6. Face—Alarm
7. Boxer—Day
8. Sheet—Band
9. Bed—Sheep
10. Trunk—Ivory
11. Cast—Spots
12. Ribbon—Easter
13. String—Pitch
14. Escape—Arm
15. Frog—Red
16. Heart—Vein
17. Draft—Glass
18. Clothes—Suit
19. Conductor—Seal
20. Needle—Hem

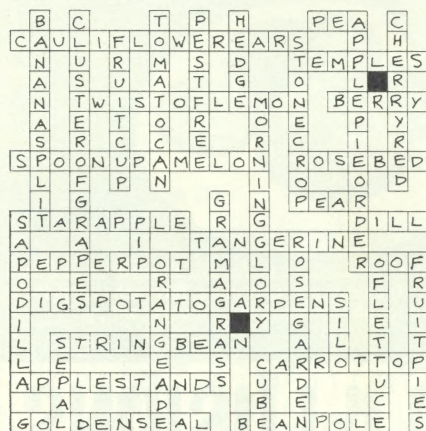
Viewpoints (Page 40)

1. ABSURDITY: A STATEMENT OR BELIEF MANIFESTLY INCONSISTENT WITH ONE'S OWN OPINION.
2. ADMIRATION: OUR POLITE RECOGNITION OF ANOTHER'S RESEMBLANCE TO OURSELVES.
3. COURTESY: SMILING WHEN YOUR DEPARTING GUEST HOLDS THE SCREEN DOOR OPEN AND LETS THE FLIES IN.
4. FAILURE: THE LINE OF LEAST PERSISTENCE.
5. WIT: THE SALT OF CONVERSATION, NOT THE FOOD.
6. LAZINESS: AN OVERWHELMING LOVE FOR PHYSICAL CALM.
7. MIDDLE AGE: WHEN YOU ARE TOO YOUNG TO TAKE UP GOLF AND TOO OLD TO RUSH THE NET.
8. OLD AGE: A PERIOD IN LIFE WHEN YOU BEND OVER ONCE TO PICK UP TWO THINGS.
9. PATIENCE: A MINOR FORM OF DESPAIR, DISGUISED AS VIRTUE.
10. DUTY: SOMETHING WE LOOK FORWARD TO WITH DISTASTE, DO WITH RELUCTANCE, AND BOAST ABOUT FOREVER AFTER.

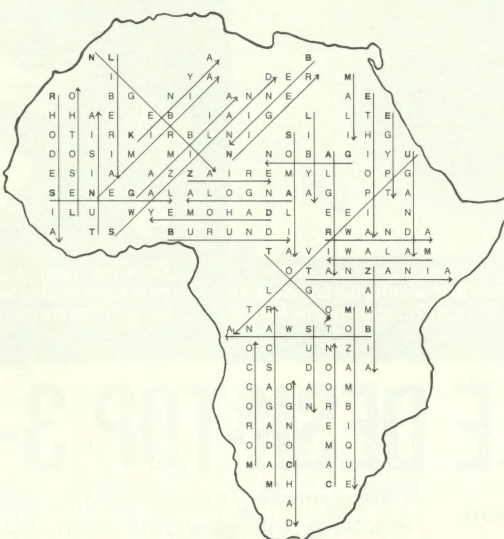
DON'Ts (Page 40)

Don't Fire Until You See The Whites Of Their Eyes. General Israel Putnam. (The quote begins in the top left corner.) False starts were:
Don't Go Near The Water.
Don't Sit Under The Apple Tree.
Don't Fire Unless Fired Upon.
Don't Give Up The Ship.
You May Fire When You Are Ready, Gridley.

Fruits, Vegetables (Page 34)



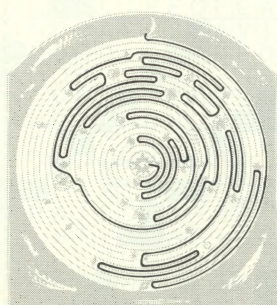
On Safari (Page 36)



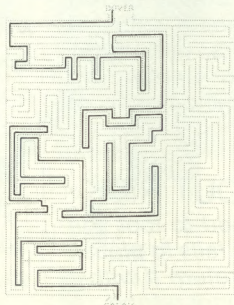
Captain Hook Maze (Page 34)



Horrorscope (Page 37)



Dodging the Mines (Page 37)



The Knight's Tour (Page 26)

The correct place to start in Knight's Tour #1 is at the top right-hand star. The answer words (in order) are:

1. RAIN
2. NEAR
3. RAID
4. DINE
5. EKED
6. DENS
7. SKIN
8. NETS
9. SNOW
10. WINS
11. SNUG
12. GETS
13. SNUB
14. BUGS
15. STAB
16. BEES
17. SLAB
18. BEEN
19. NEST
20. TWIN
21. NAME
22. EARN
23. NODE
24. EDGE
25. EVEN
26. NONE
27. EGOS
28. SOON
29. NUTS
30. SURF
31. FITS
32. SURE
33. EELS
34. SIDE
35. EVER
36. RISE

The correct place to start in Knight's Tour #2 is at the bottom left-hand star. The answer words (in order) are:

1. SCAR
2. RACE
3. EVER
4. RATS
5. SLAM
6. MICA
7. AVOW
8. WOVE
9. EVER
10. ROVE
11. EWER
12. RAID
13. DEER
14. RAIN
15. NEED
16. DEAN
17. NAIL
18. LAIR
19. RAIL
20. LAID
21. DIRE
22. EKED
23. DUAL
24. LARD
25. DRAG
26. GARB
27. BRAG
28. GARS
29. STAR
30. RUNS
31. SNIP
32. PUMA
33. ATOP
34. PUMP
35. PRIG
36. GRIP

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Lords tumbled here.

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By the time this piece drops, someone will go bananas.



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